him to reach manhood, royal glory, as if shy, embraced him under the guise of the shade of the royal parasol. (47),

अनश्नुवानेन युगोपमानमबद्धमौर्वीकिणलाञ्छनेन ।
अस्पृष्टखड्गत्सरुणापि चासीद्रक्षावती तस्य भुजेन भूमिः ॥४८॥

The earth was protected by his arm, though it had not yet attained the size of a yoke, and had not yet cicatrice formed on it and had not grasped the sword hilt. (48).

न केवलं गच्छति तस्य काले ययुः शरीरावयवा विवृद्धिम् ।
वंश्या गुणाः खल्वपि लोककान्ताः प्रारंभसूक्ष्माः प्रथिमानमापुः ॥४९॥

Not only with the lapse of time his limbs grew, but the good family traits, though scarcely discerned at the beginning, and liked by the people, attained considerable dimensions. (49).

स पूर्वजन्मान्तरदृष्टपाराः स्मरन्निवाक्लेशकरो गुरूणाम् ।
तिस्रस्त्रिवर्गाधिगमस्य मूलं जग्राह विद्याः प्रकृतीश्च पित्र्याः ॥५०॥

As if singly recollecting them, the other ends of which he had seen in his former birth, he learnt the three sciences the basis of the attainment of the trial of Dharma, Artha and Kāma; causing of course no trouble to his teachers; so also he brought under his power the ancestral ministry. (50).

व्यूह्य स्थितः किंचिदिवोत्तरार्धमुन्नद्धचूडोऽञ्चितसव्यजानुः ।
आकर्णमाकृष्टसबाणधन्वा व्यरोचतास्त्रेषु विनीयमानः ॥५१॥

As he was being trained in archery, he stood with the forepart of his body slightly stretched, his hair tied into a knot on his head, and his left knee bent; and stretching the bow, with an arrow fixed on it, as far back as his ear, he looked very handsome. (51).

अथ मधु वनितानां नेत्रनिर्वेशनीयं
मनसिजतरुपुष्पं रागबन्धप्रवालम् ।
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He attained youthful age, the prime home of graces, wine to be relished by the eyes of young damsels, flower of the tree of love, with passion for young shoots, natural ornaments embellishing the entire body. (52).

प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यः
समधिकतररूपाः शुद्धसंतानकामैः ।
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The daughters of kings, brought by ministers, desiring to secure progeny of pure blood, (daughters) excelling in beauty their portraits, exhibited by female messengers, became co-wives of the earth and royal glory, whom he had already wedded. (53).

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एकोनविंशः सर्गः

अग्निवर्णमभिषिच्य राघवः स्वे पदे तनयमग्नितेजसम् ।
शिश्रिये श्रुतवतामपश्चिमः पश्चिमे वयसि नैमिषं वशी ॥१॥

Sudarśana of the line of the Rāghavas installed his son Agnivarṇa, who possessed the lustre of fire; and he, the best of those who were versed in Vedic lore, retired to the Naimiṣa forest in his old age. (1).

तत्र तीर्थसलिलेन दीर्घिकास्तल्पमन्तरितभूमिभिः कुशैः ।
सौधवासमुटजेन विस्मृतः सञ्चिकाय फलनिःस्पृहस्तपः ॥२॥

There, forgetting his pleasure-lakes, the sacred streams of the forest, his royal bed, by the ground strewn with Kuśa-grass, and by the leafy huts, his palatial mansion, he accumulated penance, indifferent to the attainment of fruit. (2).

लब्धपालनविधौ न तत्सुतः खेदमाप गुरुणा हि मेदिनी ।
भोक्तुमेव भुजनिर्जितद्विषा न प्रसाधयितुमस्य कल्पिता ॥३॥

His son, Agnivarṇa, did not find much trouble in keeping what he got: for the earth was designed by his father who had won his enemies by his arms, only for his enjoyment and not for embellishing it. (3).

सोऽधिकारमभिकः कुलोचितं काश्चन स्वयमवर्तयत्समाः ।
संनिवेश्य सचिवेष्वतः परं स्त्रीविधेयनवयौवनोऽभवत् ॥४॥

Given to indulgence in the pleasures of love, he carried out the duties of his royal office belonging to his family, for a number of years in person, and then entrusting his kingdom to his Ministers, devoted his youth to the enjoyment of youthful women. (4).

कामिनीसहचरस्य कामिनस्तस्य वेश्मसु मृदङ्गनादिषु ।
ऋद्धिमन्तमधिकर्द्धिरुत्तरः पूर्वमुत्सवमपोहदुत्सवः ॥५॥

Of that king, given to the pleasures of love, in the company of women, in the mansions of that king, resounding with the sound of drums, there were a series of richly provisioned festivities, each succeeding one excelling each preceding one in the resources. (5).

इन्द्रियार्थपरिशून्यमक्षमः सोढुमेकमपि स क्षणान्तरम् ।
अन्तरेव विहरन्दिवानिशं न व्यपैक्षत समुत्सुकाः प्रजाः ॥६॥

Unable to brook a single moment, without the pleasures of the senses, night and day, he diverted himself inside his palace, and did not care for his subjects. (6).

गौरवाद्यदपि जातु मन्त्रिणां दर्शनं प्रकृतिकांक्षितं ददौ ।
तद्गवाक्षविवरावलम्बिना केवलेन चरणेन कल्पितम् ॥७॥

Though out of respect for his counsellors, he showed himself to his subjects, which they desired, he did it by showing only his foot, through the aperture of the lattice. (7).

तं कृतप्रणतयोऽनुजीविनः कोमलात्मनखरागरूषितम् ।
भेजिरे नवदिवाकरातपस्पृष्टपङ्कजतुलाधिरोहणम् ॥८॥

That foot of his gleaming with the redness of his nails, was attended by his dependants, who bowed down to him, and it resembled a lotus, touched by the rays of the rising sun. (8).

यौवनोन्नतविलासिनीस्तनक्षोभलोलकमलाश्च दीर्घिकाः ।
गूढमोहनगृहास्तदम्बुभिः स व्यगाहत विगाढमन्मथः ॥९॥

He, whose passion was intense, sported in the pleasure-ponds, where the lotuses were stirred by being struck by the breasts of women, that were high and plump in the pride of youth and in those pleasure-ponds, were pavilions for love-dalliance, veiled by the waters. (9).

तत्र सेकहृतलोचनाञ्जनैर्धौतरागपरिपाटलाधरैः ।
अङ्गनास्तमधिकं व्यलोभयन्नर्पितप्रकृतकान्तिभिर्मुखैः ॥१०॥

There, he was tempted by the damsels, the collyrium from whose eyes was washed away by being sprayed by water, and the red paint from whose red lips was washed away, and to whose faces was restored their natural complexion. (10).

घ्राणकान्तमधुगन्धकर्षिणीः पानभूमिरचनाः प्रियासखः ।
अभ्यपद्यत स वासितासखः पुष्पिताः कमलिनीरिव द्विपः ॥११॥

Accompanied by his favourite wives, he went to the drinking halls, well-fashioned, redolent of the sweet odour of wine, as goes an elephant, with his mates, to the blooming lotus-ponds. (11).

सातिरेकमदकारणं रहस्तेन दत्तमभिलेषुरङ्गनाः ।
ताभिरप्युपहृतं मुखासवं सोऽपिबद्बकुलतुल्यदोहदः ॥१२॥

The women, desired the mouthfuls of wine offered by him in privacy, which was the cause of extreme inebriation and he, who was the equal of the Bakula tree in his fond desire accepted mouthfuls of wine, offered by them. (12).

अङ्कमङ्कपरिवर्तनोचिते तस्य निन्यतुरशून्यतामुभे ।
वल्लकी च हृदयंगमस्वना वल्गुवागपि च वामलोचना ॥१३॥

Two, the lute which gives out charming music, and lovely damsels sweet-tongued, worthy of lolling in the lap, occupied his lap. (13).

स स्वयं प्रहतपुष्करः कृती लोलमाल्यवलयो हरन्मनः ।
नर्तकीरभिनयातिलङ्घिनीः पार्श्ववर्तिषु गुरुष्वलज्जयत् ॥१४॥

He, the happy one, with a chaplet of flowers, dangling from his neck, and himself, striking the top of the drum, put to shame the dancing girls as they erred in gesticulating, in the presence of dancing masters who were sitting by their side, while he, himself, charmed their minds. (14).

चारु नृत्यविगमे च तन्मुखं स्वेदभिन्नतिलकं परिश्रमात् ।
प्रेमदत्तवदनानिलः पिबन्नत्यजीवदमरालकेश्वरौ ॥१५॥

Blowing, lovingly, the breath from his mouth and kissing their beautiful faces where the Tilak mark was blurred through perspiration (caused through exhaustion) at the end of dancing, he appeared to have excelled Indra and Kubera. (15).

तस्य सावरणदृष्टसंधयः काम्यवस्तुषु नवेषु सङ्गिनः ।
वल्लभाभिरुपसृत्य चक्रिरे सामिभुक्तविषयाः समागमाः ॥१६॥

As he formed union with newer objects of the satisfaction of desire, his enjoyments, whose means were both open and veiled were made half satisfied by his mistresses having astonished him by their presence. (16).

अङ्गुलीकिसलयाग्रतर्जनं भ्रूविभङ्गकुटिलं च वीक्षितम् ।
मेखलाभिरसकृच्च बन्धनं वञ्चयन्प्रणयिनीरवाप सः ॥१७॥

Agnivarṇa, deceiving them, was threatened by the delicate and leaf-like tips of their fingers, and he had to face their slanting glances. and their knitted eye-brows, and the binding by their girdles. (17).

तेन दूतिविदितं निषेदुषा पृष्ठतः सुरतवाररात्रिषु ।
शुश्रुवे प्रियजनस्य कातरं विप्रलम्भपरिशङ्किनो वचः ॥१८॥

On the nights, fixed for love sports, sitting at the back of the loved ones, while the love-confidants were present, he heard the half-hearted words of those loved ones, expressing their apprehensions of severance from him. (18).

लौल्यमेत्य गृहिणीपरिग्रहान्नर्तकीष्वसुलभासु तद्वपुः ।
वर्तते स्म स कथंचिदालिखन्नङ्गुलीक्षरणसन्नवर्तिकः ॥१९॥

He, lusting after courtezans who were inaccessible to him, on account of his dalliance with his wives, somehow stood, as the painting-brush slipped from his sweating fingers, as he painted their bodies. (19).

प्रेमगर्वितविपक्षमत्सरादायताच्च मदनान्महीक्षितम् ।
निन्युरुत्सवविधिच्छलेन तं देव्य उज्झितरुषः कृतार्थताम् ॥२०॥

On account of envy of rivals, who were proud that they had his love, and on account of the intensity of passion, the queens giving up their anger under the guise of celebrating a festive occasion, brought that Lord of the earth to the accomplishment of their object. (20).

प्रातरेत्य परिभोगशोभिना दर्शनेन कृतखण्डनव्यथाः ।
प्राञ्जलिः प्रणयिनीः प्रसादयन्सोऽदुनोत्प्रणयमन्थरः पुनः ॥२१॥

Agnivarṇa, coming in the morning with signs of sexual enjoyment to them pained them by betraying them, trying to win back their favour, with hands folded, again caused smarting pain in their hearts in being slack to ingratiate himself into their favour. (21)

स्वप्नकीर्तितविपक्षमङ्गनाः प्रत्यभैत्सुरवदन्त्य एव तम् ।
प्रच्छदान्तगलिताश्रुबिन्दुभिः क्रोधभिन्नवलयैर्विवर्तनैः ॥२२॥

The women disowned him, as in his sleep he uttered the names of their rivals, by lolling with bangles broken through wrath, inside bed-counterpanes, where had fallen drops of tears. (22).

क्लृप्तपुष्पशयनाँल्लतागृहानेत्य दूतिकृतमार्गदर्शनः ।
अन्वभूत्परिजनाङ्गनारतं सोऽवरोधभयवेपथूत्तरम् ॥२३॥

Led by the love-confidants to bowers of creepers, where flower-beds were arranged, he enjoyed dallying with maid-servants, after being full of tremour at the thought of his wives. (23).

नाम वल्लभजनस्य ते मया प्राप्य भाग्यमपि तस्य कांक्ष्यते ।
लोलुपं ननु मनो ममेति तं गोत्रविस्खलितमूचुरङ्गनाः ॥२४॥

'Having been addressed by the name of my rival, I long for good fortune, my mind is greedy', thus they spake to him, after he had blundered in calling them by a wrong name. (24).

चूर्णबभ्रु लुलितस्रगाकुलं छिन्नमेखलमलक्तकाङ्कितम् ।
उत्थितस्य शयनं विलासिनस्तस्य विभ्रमरतान्यपावृणोत् ॥२५॥

His marvellous love-sports, were revealed by his bed, which was tawny, with the powder of sap-flower, dropped from the hair of women, strewn with garlands of flowers wilted, and also with snapped waist-bands, and marked by Alaktaka dye, as this gallant rose from his bed. (25).

स स्वयं चरणरागमादधे योषितां न च तथा समाहितः ।
लोभ्यमाननयनः श्लथांशुकैर्मेखलागुणपदैर्नितम्बिभिः ॥२६॥

He himself painted their feet, but was not very happy about it, as his eye were diverted by their hips, veiled by loose garments, and encircled by girdles. (26).

चुम्बने विपरिवर्तिताधरं हस्तरोधि रशनाविघट्टने ।
विघ्नितेच्छमपि तस्य सर्वतो मन्मथेन्धनमभूद्वधूरतम् ॥२७॥

Thus in every way, his dalliance with his wives, who averted their lips, in his attempts to kiss them, obstructing his hand, as it tried to loosen their girdles, became in every way fuel for love, although his desire was stultified. (27).

दर्पणेषु परिभोगदर्शिनीर्नर्मपूर्वमनुपृष्ठसंस्थितः ।
छायया स्मितमनोज्ञया वधूर्ह्रीनिमीलितमुखीश्चकार सः ॥२८॥

Seeing the signs of enjoyment, and sitting behind their backs, with a view to kidding them with his reflection in a mirror, which was pleasant on account of a smile, he made them hang down their heads in shame. (28).

कण्ठसक्तमृदुबाहुबन्धनं न्यस्तपादतलमग्रपादयोः ।
प्रार्थयन्त शयनोत्थितं प्रियास्तं निशात्ययविसर्गचुम्बनम् ॥२९॥

His beloved damsels, planting their foot upon the toes of their feet, and putting the band of their arms round his neck, besought him for a kiss of dismissal at the end of the night. (29).

प्रेक्ष्य दर्पणतलस्थमात्मनो राजवेशमतिशक्रशोभिनम् ।
पिप्रिये न स तथा यथा युवा व्यक्तलक्ष्म परिभोगमण्डनम् ॥३०॥

Seeing in a mirror, his royal dress excelling that of Indra, this young king, was not so satisfied at it as at the ornament of the marks of enjoyment, whose signs were quite manifest. (30).

मित्रकृत्यमपदिश्य पार्श्वतः प्रस्थितं तमनवस्थितं प्रियाः ।
विद्म हे शठ पलायनच्छलान्यञ्जसेति रुरुधुः कचग्रहैः ॥३१॥

Pleading that there was his duty to his friend, when he was leaving them, they stopped him by holding him by the hair, saying "We know, thou knave, the real cause of the running away". (31).

तस्य निर्दयरतिश्रमालसाः कण्ठसूत्रमपदिश्य योषितः ।
अध्यशेरत बृहद्भुजान्तरं पीवरस्तनविलुप्तचन्दनम् ॥३२॥

Languid through his relentless enjoyment of them under the pretext of the embrace, known as Kaṇṭhasūtra, the women nestled between his broad arms, where the sandal ointment from his chest was wiped out by their plump breasts. (32).

संगमाय निशि गूढचारिणं चारदूतिकथितं पुरोगताः ।
वञ्चयिष्यसि कुतस्तमोवृतः कामुकेति चकृषुस्तमङ्गनाः ॥३३॥

Going to the trysting place, described by secretive love-confidants, the women going ahead, said to him, who was veiled in darkness. "How could you hoodwink us?" And they dragged him to their homes. (33).

योषितामुडुपतेरिवार्चिषां स्पर्शनिर्वृतिमसाववाप्नुवन् ।
आरुरोह कुमुदाकरोपमां रात्रिजागरपरो दिवाशयः ॥३४॥

Enjoying the pleasure of the sense of touch, as refreshing as that of the rays of the moon, he had the semblance of a lake, full of lotus-plants, that bloom at night, sleeping during the day and keeping vigil during the night. (34).

वेणुना दशनपीडिताधरा वीणया नखपदाङ्कितोरवः ।
शिल्पकार्यं उभयेन वेजितास्तं विजिह्मनयना व्यलोभयन् ॥३५॥

Practising in fine arts, the women, pained by both the flute and the lute, having their lower lips bitten (by him) with his teeth and their laps marked by the impressions of his nails, charmed him with crooked glances. (35,.

अङ्गसत्त्ववचनाश्रयं मिथः स्त्रीषु नृत्यमुपधाय दर्शयन् ।
स प्रयोगनिपुणैः प्रयोक्तृभिः संजघर्ष सह मित्रसंनिधौ ॥३६॥

Instructing in privacy the dancing girls, in the triple modes of dance, those that are based on the action of limbs, mind and speech, he, in the presence of friends, vied with adepts in that art. (36).

अंसलम्बिकुटजार्जुनस्रजस्तस्य नीपरजसाऽङ्गरागिणः ।
प्रावृषि प्रमदबर्हिणेष्वभूत्कृत्रिमाद्रिषु विहारविभ्रमः ॥३७॥

In the rainy-seasons, he, who had chaplets of Kuṭaja, and Arjuna flowers dangling from his neck, and powdered by the dust of the pollen of Nīpa flowers, he sported and diverted himself in the artificial pleasure-mounds, where the peacocks were gladdened in their hearts. (37).

विग्रहाच्च शयने पराङ्मुखीर्नानुनेतुमबलाः स तत्वरे ।
आचकांक्ष घनशब्दविक्लवास्ता विवृत्य विशतीर्भुजान्तरम् ॥३८॥

He was not in a hurry to conciliate the women who had turned their faces away from him in bed showing to their having quarelled with him, but they turned round and nestied into his arms, and sought his favour being distressed by the thunder of clouds. (38).

कार्तिकीषु सवितानहर्म्यभाग्यामिनीषु ललिताङ्गनासखः ।
अन्वभुङ्क्त सुरतश्रमापहां मेघमुक्तविशदां स चन्द्रिकाम् ॥३९॥

In the nights of Kārttika, occupying the terrace of his palace, covered with a canopy in the company of graceful damsels, he enjoyed moon-light calculated to dispel the langour caused by love-dalliance and clear, as clouds had left it. (39).

सैकतं च सरयूं विवृण्वतीं श्रोणिबिम्बमिव हंसमेखलम् ।
स्वप्रियाविलसितानुकारिणीं सौधजालविवरैर्व्यलोकयत् ॥४०॥

Sarayū manifested her sandy bank like the hip (of a woman) with swans for girdle, imitating the graces of his beloved, and he looked at her through the casements of his lofty palace. (40).

मर्मरैरगुरुधूपगन्धिभिर्व्यक्तहेमरशनैस्तमेकतः ।
जह्रुराग्रथनमोक्षलोलुपं हैमनैर्निवसनैः सुमध्यमाः ॥४१॥

The slender waisted damsels fascinated him who was eager to tie and untie the knot (of their garments) on a part of their hips, by means of the rattling silken garments suitable to winter, made fragrant with the aloe-fumes displaying the golden waist bands (from him). (41.)

अर्पितस्तिमितदीपदृष्टयो गर्भवेश्मसु निवातकुक्षिषु ।
तस्य सर्वसुरतान्तरक्षमाः साक्षितां शिशिररात्रयो ययुः ॥४२॥

The wintry nights stood witnesses, enabling him to indulge in all kinds of love-dalliance, in the inner sanctuaries of his palaces, with their windless hollows, with stead-fast eyes in the form of lamps. (42).

दक्षिणेन पवनेन संभृतं प्रेक्ष्य चूतकुसुमं सपल्लवम् ।
अन्वनैषुरवधूतविग्रहास्तं दुरुत्सहवियोगमङ्गनाः ॥४३॥

Damsels, seeing mango-blossoms together with leaves brought to bloom by the southern breeze, forgot strife and not suffering severance, themselves, conciliated him. (43).

ताः स्वमङ्कमधिरोप्य दोलया प्रेङ्खयन्परिजनापविद्धया ।
मुक्तरज्जु निविडं भयच्छलात्कण्ठबन्धनमवाप बाहुभिः ॥४४॥

Putting them in his lap, swinging on the swing, pushed by the attendants, and letting off its strings, he experienced firm embraces by the damsels, as if they were afraid. (44)

तं पयोधरनिषिक्तचन्दनै-
र्मौक्तिकग्रथितचारुभूषणैः ।
ग्रीष्मवेषविधिभिः सिषेविरे
श्रोणिलम्बिमणिमेखलैः प्रियाः ॥४५॥

And ladies served him, by adopting a dress, suitable for the summer season, in which they had smeared sandal paste to their breasts, in which they had adorned themselves with pearl-ornaments, and in which jewelled girdles hung from their hips (45).

यत्स लग्नसहकारमासवं
रक्तपाटलसमागमं पपौ ।
तेन तस्य मधुनिर्गमात्कृश-
श्चित्तयोनिरभवत्पुनर्नवः ॥४६॥

When he drank wine which was stewed with mango-blossoms and red Pāṭala flowers; through it his passion, which was enfeebled by the passing away of spring, was revived afresh. (46)

एवमिन्द्रियसुखानि निर्विश-
न्नन्यकार्यविमुखः स पार्थिवः ।
आत्मलक्षणनिवेदितानृतून-
त्यवाहयदनङ्गवाहितः ॥ ४७ ॥

Thus, the king, enjoying the pleasures of senses and averse from duties of his kingly office, and swayed by passion, passed the seasons, declared by their individual signs. (47)

तं प्रमत्तमपि न प्रभावतः
शेकुराक्रमितुमन्यपार्थिवाः ।

आमयस्तु रतिरागसम्भवो
दक्षशाप इव चन्द्रमक्षिणोत् ॥ ४८ ॥

Other kings dare not invade his kingdom though enslaved by vices, but the disease caused by his excessive addiction to pleasures of love, attacked him, as did Dakṣa's curse, the moon. (48)

दृष्टदोषमपि तन्न सोऽत्यज-
त्सङ्गवस्तु भिषजामनाश्रवः ।
स्वादुभिस्तु विषयैर्हृतस्ततो
दुःखमिन्द्रियगणो निवार्यते ॥ ४९ ॥

Not minding his physicians, he did not give up objects of enjoyment, even though their bad effects were clearly seen by him. The senses seduced by sensual objects, are, with difficulty, withdrawn therefrom. (49)

तस्य पाण्डुवदनाल्पभूषणा
सावलम्बगमना मृदुस्वना ।
राजयक्ष्मपरिहानिराययौ
कामयानसमवस्थया तुलाम् ॥ ५० ॥

His body wasting through consumption with its pale face, and scanty ornaments, walking with another's help, and with its soft voice, assumed semblance with one, who is love-lorn. (50)

व्योम पश्चिमकलास्थितेन्दु वा
पङ्कशेषमिव घर्मपल्वलम् ।
राज्ञि तत्कुलमभूत्क्षयातुरे
वामनार्चिरिव दीपभाजनम् ॥ ५१ ॥

When the king was suffering from the disease of consumption, his family was like the sky where the moon rested on its last digit or like a pond in summer, with only mud remaining, or like the receptacle of a lamp, with but a short flame. (51)

बाढमेषु दिवसेषु पार्थिवः
कर्म साधयति पुत्रजन्मने ।
इत्यदर्शितरुजोऽस्य मन्त्रिणः
शश्वदूचुरघशङ्किनीः प्रजाः ॥ ५२ ॥

Surely during all these days the king is observing religious vows, calculated to secure progeny; thus the counsellors, seeking to conceal his ailment, constantly assured his subjects, who apprehended disaster. (52)

स त्वनेकवनितासखोऽपि स-
न्पावनीमनवलोक्य सन्ततिम् ।
वैद्ययत्नपरिभाविनं गदं
न प्रदीप इव वायुमत्यगात् ॥ ५३ ॥

Although he had many wives, yet not getting any issues that could redeem his manes, he could not overcome the disease which frustrated the efforts of his physicians, as a lamp cannot overcome the force of the wind. (53)

तं गृहोपवन एव सङ्गताः
पश्चिमक्रतुविदा पुरोधसा ।
रोगशान्तिमपदिश्य मन्त्रिणः
संभृते शिखिनि गढमादधुः ॥ ५४ ॥

His ministers in consultation with the chaplain who was adept in the knowledge of funeral rites, coming together, under the pretext of allaying his disease, secretly placed him on the blazing funeral pyre in the palace-garden. (54)

तः कृतप्रकृतिमुख्यसंग्रहै-
राशु तस्य सहधर्मचारिणी ।
साधु दृष्टशुभगर्भलक्षणा
प्रत्यपद्यत नराधिपश्रियम् ॥ ५५ ॥

They, who called together the leaders of his subjects, bestowed on his queen, who was manifestly enciente, the royal office. (55)

तस्यास्तथाविधनरेन्द्रविपत्तिशोका-
उष्णैर्विलोचनजलैः प्रथमाभितप्तः ।
निर्वापितः कनककुम्भमुखोज्झितेन
वंशाभिषेकविधिना शिशिरेण गर्भः ॥ ५६ ॥

Her foetus, which was heated by her hot tears caused by grief at that kind of king's decease, was cooled by the cool waters of her coronation, poured from golden jars according to the family tradition. (56)

तं भावार्थं प्रसवसमयाकाङ्क्षिणीनां प्रजाना-
मन्तर्गूढं क्षितिरिव नभोबीजमुष्टिं दधाना ।
मौलैः सार्धं स्थविरसचिवैर्हेमसिंहासनस्था
राज्ञी राज्यं विधिवदशिषद्भर्तुरव्याहताज्ञा ॥५७॥

Bearing that foetus, concealed, as the earth does the handful of seeds sown in its interior beds in Śrāvaṇa, for the prosperity of the subjects who ardently awaited her delivery, the queen, seated as she was on a golden throne, with her orders never disobeyed, ruled over the kingdom of her husband, with the help of experienced old ministers. (57)

Notes

रघुवंशम्—रघूणां वंशः रघुवंशः, तमधिकृत्य कृतं काव्यं रघुवंशम्— A poem composed by the poet, having for his subject the race of kings known after its pre-eminent king Raghu. We get this form, in accordance with Pāṇini's अधिकृत्य कृते ग्रन्थे। IV. 3. 89, coupled with Vārtika लुबाख्यायिकाभ्यो बहुलम्, which provides for the elimination of the Taddhita affix. The poet Kālidāsa has thought fit to name this work after the distinguished scion of the Solar race, viz. रघु whose exploits including his world-conquest have been described in the third and fourth canto of this poem.

1. Construe: वागर्थौ इव सम्पृक्तौ जगतः पितरौ पार्वतीपरमेश्वरौ वागर्थप्रतिपत्तये (अहं) वन्दे ।

वागर्थौ इव— Like word and its meaning, or speech and its import. The union of Pārvatī and Śiva in one body is likened to the inseparable or the indissoluble character of a word and its connotation. The Mīmāṁsakas have held that the relation existing between an idea and its expressive word is of a permanent nature. Like the imperceptible and eternal blending of these two, viz., the sound and the sense, is the unification of the bodies of Pārvatī and Śiva, Pārvatī treasuring in herself the whole body of words, while Śiva has in him the accumulated thought. Cf. तमर्थमिव भारत्या सुतया योक्तुमर्हसि । कु॰ VI, 79, For the unified body of Śiva and Pārvatī, Cf. कान्तासंमिश्रदेहोऽप्य-

विषयमनसां यः पुरस्ताद्यतीनाम् । मा. I. 1. रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा। *ibid.* I. 4. वागर्थाविव is to be treated as one word, being a compound of the केवल or the सुप्सुप् type, according to the वार्तिक, इवेन समासो विभक्त्यलोपश्च । सम्पृक्तौ— United, blended. सम्पृक्त is a P. P. of the root पृच् with सम्. पितरौ—माता च पिता च पितरौ a द्वन्द्व compound of the एकशेष type which retains one of the two words forming this compound. Cf. the Sūtra of Pāṇini पिता मात्रा and the वृत्ति on it: मात्रा सहोक्तौ पिता वा शिष्यते। the other forms of this compound being मातापितरौ and मातरपितरौ, the parents of this world. Pārvatī and Śiva are looked up to as the mother and the father of this universe, thus suggesting, besides their kindly attitude and affectionate nature towards the creatures, their power of helping men in realising their cherished desires. Cf. एतेन शर्वशिवयोः सर्वजगज्जनकतया वैशिष्ट्यमिष्टार्थप्रदानशक्तिः परमकारुणिकत्वं च सूच्यते । पार्वतीपरमेश्वरौ—पार्वती or the daughter of पर्वत i.e. mountain Himālaya, and परमेश्वर or the Supreme Divinity. परमेश्वर or महेश्वर is an epithet of god Śiva. Cf. महेश्वरस्त्र्यम्बक एव नापरः रघु० III. 49. The compound gives precedence to पार्वती, because the word has fewer syllables, and a feeling of deference and devotion is intended to be suggested thereby. Cf. मल्लि०—मातुरभ्यर्हितत्वादल्पाक्षरत्वाच्च पार्वतीशब्दस्य पूर्वनिपातः । Some commentators like विजयगणि, सुमतिविजय and others, in their devotional zeal for god Viṣṇu, dissolve this in a fanciful manner thus :—पार्वतीं पाति रक्षतीति पार्वतीपो रुद्रः। रमाया लक्ष्म्या ईश्वरो रमेश्वरः— पार्वतीपश्च रमेश्वरश्च पार्वतीप-रमेश्वरौ तौ हरि-हरौ यद्वा पार्वतीं पिपर्ति पालयतीति पार्वतीपरः। मायाः पद्मायाः ईश्वरो मेश्वरो विष्णुस्तौ वन्दे इत्यस्मिन् पक्षे वागर्थाविवेत्युपमाया भिन्नलिङ्गत्वं न दोषाय। 'न लिङ्गवचने भिन्ने' इत्यादि। वागर्थप्रतिपत्तये—For the correct understanding of words and their senses. प्रतिपत्ति means सम्यग्ज्ञान or right understanding. मल्लिनाथ notes another auspicious characteristic of this benedictory stanza, viz., the use of मगण which requires all the three constituent syllables to be prosodially long, and which with the Earth as its presiding deity suggests the attainment of bliss. He also discusses the propriety of this benediction with which a

Mahākāvya like this poem should open; because such a prayer, besides conforming to the established practice of the learned who would always commence every undertaking with a devotional appeal to the Divinity, is calculated to ensure unhampered successful end, by reason of the merit with which it credits the poet. For an imitation of this verse, cf. प्रभार्काविव सम्पृक्तौ भवभीति-निवृत्तये । रक्षितारौ त्रिजगतां लक्ष्मीनारायणौ भजे ॥ दिव्य० I. 1.

2. Construe : सूर्यप्रभवः वंशः क्व, अल्पविषया च मे मतिः क्व। (अहं) दुस्तरं सागरं मोहात् उडुपेन तितीर्षुरस्मि।

The particles क्व–क्व indicate great incongruity or disparity between two things. द्वौ क्वशब्दौ महदन्तरं सूचयतः। The poet implies that vast and varied in exploits as the Solar dynasty is, his meagre poetic genius is ill suited to cope with this gigantic task of describing this race in verse; that, therefore, between the two, viz. the Solar race and his genius, there is such a great disparity. For an idiomatic use of these particles, compare a similar Marathi expression—कोठें इंद्राचा ऐरावत व कोठें शामभट्टाची तट्टाणी. सूर्यप्रभवः–सूर्यः प्रभवः कारणं यस्य सः— With the Sun as its place of origin, descended from the Sun. अल्पविषया—Whose range or scope is limited in its grasp; having a restricted sphere of comprehension, not being highsoaring enough. मोहात्—अज्ञानात्—Through ignorance or folly. उडुपेन—By means of a small boat or a raft. Cf. मल्लि० उडुपेन प्लवेन। अथवा चर्मविनद्धेन यानपात्रेण। "उडु (Cf. उद्, उदन् and Latin Udus, moist, wet) seems to have originally meant 'water,; hence उडुप 'anything that protects on water' (उडुनो जलात् पातीति उडुपं), a boat generally, then a small raft. उडुप also means the moon, and further, उडुप means a star, of which the moon is the lord (उडुप). The derivation of the latter sense from the resemblance the half-moon would bear to the form of a boat is perhaps not very convincing."—Pandit. Cf. केनोडुपेन परलोकनदीं तरिष्ये। मृच्छ० VIII. 23. तितीर्षुः–तरीतुमिच्छुः—A desiderative noun from the root तॄ, desirous of crossing. This is a fine example of the figure of speech निदर्शना, defined by मम्मट as ‘ ‘अभवन्वस्तुसम्वन्ध उपमापरिकल्पक :।’ ‘An impossible connection between two things resolving itself into a comparison.’ The presumptuous undertaking of the description of this Solar race by a man of limited poetical merit is to be compared to the foolish attempt of crossing the vast ocean by means of a fragile raft. Cf. क्व दिव्यसूरिचरितं क्व च मे मन्दशेमुषी । नियन्तुकामोऽस्मि गजं साहसाद्विसतन्तुना ॥ दिव्य. I. 2.

3. Construe : मन्दः (अपि) कवियशःप्रार्थी (अहं) प्रांशुलभ्ये फले लोभात् उद्बाहुः वामनः इव उपहास्यतां गमिष्यामि ।

कवियशःप्रार्थी—Seeking the fame of poets like वाल्मीकि and others. Among the poets who have described the Solar race mention is made, besides वाल्मीकि, of the sage च्यवन. Cf. वाल्मीकिनादश्च ससर्ज पद्यं जग्रन्थ यन्न च्यवनो महर्षिः। चिकित्सितं यच्च चकार नात्रिः पश्चात् तदात्रेयऋषिर्जगाद ॥ बुद्ध० I. 48. प्रांशुलभ्ये—which can be obtained or reached by the tall (प्रांशु). Cf. शालप्रांशुर्महाभुजः। *ibid* I. 13. उद्बाहुः—With hands stretched up. उच्छ्रितौ बाहू यस्य सः। वामनः– A short man, a dwarf. उपहास्यतां गमिष्यामि—I shall be an object of laughter or a butt of ridicule. The poet, in his endeavour to gain the glory of eminent poets in spite of his dullwittedness, compares himself to a dwarf who has raised his hands to get a fruit situated high above his head, who thus exposes himself to the derision of the people by this vain effort of his.

4. Construe : अथवा पूर्वसूरिभिः कृतवाग्द्वारे अस्मिन् वंशे वज्रसमुत्कीर्णे मणौ सूत्रस्य इव मे गतिः अस्ति ।

पूर्वसूरिभिः—By former poets ((सूरि) like वाल्मीकि, च्यवन, and the writers of Purāṇas. कृतवाग्द्वारे—कृतं वाक् एव द्वारं यस्य तस्मिन् (वंशे)—In this wherein entrance has been effected in the form of its descriptions by earlier poets. वज्रसमुत्कीर्णे—Penetrated or perforated by a diamond; वज्र is a steel instrument pointed with a diamond pin, by means of which precious stones are bored. The poet implies that great as the task is, on a second thought, it appears to be fairly easy, especially in view of the earlier spade-work of poets like Vālmīki; they have already broken the ice, and opened the door-way for him, and his access is, therefore, rendered smooth and easy, like that of a thread which can with no difficulty be woven into a gem when it has already been perforated by a diamond-pin.

5-9. Construe : सः अहम् आजन्म. . . . . .तनुत्यजां रघूणाम् अन्वयं तनुवाग्विभवः अपि सन् वक्ष्ये । तद्गुणैः (एव) कर्णम् आगत्य (अहं) चापलाय प्रचोदितः ।

5. सोऽहम्—Such as I am, viz. although dull-witted, yet being greatly helped in my task by these poets. आजन्मशुद्धानाम्—Stainless and pure since their very birth, purity being due to the performance of all sacred rites enjoined upon a householder, since the conception of a child, his birth and onwards. आफलोदयकर्मणाम्—आ फलोदयं कर्म येषाम्—who worked and worked until success was seen in their undertaking. आ. ..क्षितीशानाम्—who were the lords of the earth extending up to the oceans (in all the four directions.) आ...वर्त्मनाम्-आनाकं रथवर्त्म येषां तेषाम्—The way of whose chariots reached unhindered as high as the gates of heaven; who could move in their chariots even in the heaven, (as comrades in peace and war of Indra). नाकः–Heaven. न अकं (sin or misery) यत्र सः। Cf. गतिर्विजघ्ने नहि तद्रथस्य *ibid.* V. 27.

6. यथा. . . . . ताग्नीनाम्-Who would be duly offering oblations to the sacrificial fires. The विधि referred to is an injunction of Manu; Cf. अग्निहोत्रं च जुहुयादाद्यन्ते द्युनिशोः सदा। दर्शेन चार्धमासान्ते पौर्णमासेन चैव हि ॥ मनु० IV. 25. It may also mean the elaborate ritual with which a sacrifice, to be effective, has to be performed. Cf. वहति विधिहुतं या हविः। शा० I. 1. यथा. . . . थिनाम्–यथाकामम् अर्चिताः अर्थिनः यैः तेषाम्—who would worship and honour the supplicants (अर्थिनः) with gifts of what and how much they desired. The episode of कौत्स the pupil of वरतन्तु, told in the fifth canto, is an illustration of this fine trait of the Raghu kings. यथा. . . दण्डानाम्—who meted out punishment to the offenders, in proportion to their guilt. यथा. . .प्रबोधिनाम्—who were always awake in the morning from their sleep, at the proper time viz. the ब्राह्म Muhūrta. Cf. प्रातःकालो ब्राह्मो मुहूर्तः। तमनतिक्रम्य प्रबोधो निद्राराहित्यं येषां तेषाम्। चारित्रवर्धना.

7. त्यागाय—दानाय. For the purpose of giving as gifts to worthy recipients. संभृतार्थानाम्—Who accumulated or collected wealth. मितभाषिणाम्—मितं भाषन्ते तच्छीलमेषाम्— who were always in the habit (well-balanced and) measured of speaking in words; a talkative fellow is most often far from the truth in his assertions. विजिगीषुः–विजेतुमिच्छुः—Desirous of conquests. A Desiderative noun from the root जि 'to conquer.' गृहमेधिनाम्-गृहैः दारैः मेधन्ते संगच्छन्ते इति गृहमेधिनः। who married and sought the company of their wives, for the sake of an offspring (प्रजायै) that would continue their line, and not for sensual pleasures. Pandit looks with suspicion on the derivation of this expression as given by मल्लिनाथ. He remarks 'गृहमेधिन् means here simply the same as गृहस्थाश्रमिन्. The etymology of the word as given by our commentator is purely imaginary. He was perhaps thinking of the words मिथुन, मिथः etc., when he thought मेधन्ते means संगच्छन्ते-

मेध is simply derived from मिध् or मेध् 'to kill or strike' and means a sacrifice. गृहमेध, a kind of sacrifice to be performed in a house i.e. by a house-holder, and गृहमेधिन् is he who performs a गृहमेध, that is a house-holder or a married man, in contradistinction to a ब्रह्मचारिन् who does not perform such a ceremony.' This is not exactly the correct view however. The root मेध् has been noted in the धातुपाठ in the sense of 'uniting, mating, associating.' Cf. मेधृ मेधाहिंसनयोः । धान्ताविति स्वामी । धान्ताविति न्यासः । मेधृ संगमे च । Besides, almost all the commentators note such a derivation for this word. Cf. गृहमेधो विवाहो विद्यते येषां ते गृहमेधिनस्तेषाम् ।

8. विषयैषिणाम्---विषयम् इच्छन्तीति तेषाम् । who sought pleasures of the senses. वार्धके—In old age. वार्धकम्—An abstract noun from वृद्ध. मुनिवृत्तीनाम्—मुनीनां वृत्तिरिव वृत्तिर्येषाम्—Who conduct themselves like ascetics. योगेन–By Yogic meditation or contemplation of the Supreme Divinity. योग is a technical term from the Yoga philosophy, and it means 'Deep and abstract meditation, concentration, of the mind which is withdrawn from all its distracting outside activities and is merged in the contemplation of the Supreme Spirit.' It is defined as चित्तवृत्तिनिरोध. curbing of all mental functions.' Cf. सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे । कुमा० I. 21. The four epithets in this verse refer to the four Āśramas or stages of life in the case of a twice-born, along with the duties fixed for them. They are : ब्रह्मचर्य or studentship, गार्हस्थ्य—a house-holder's life, वानप्रस्थ-Asceticism and संन्यास-the life of a monk.

9. अन्वयम्—Lit. 'a connection;' i.e. a connected line; a line of descendants; generally race. तनुवाग्विभवः—तनु: वाच: विभव: यस्य सः—Possessed of a meagre wealth of speech; having scantly powers:

of expression. चापलाय—To this venture. सद्गुणैः...प्रचोदितः—I am goaded on to this rash venture by the merits of these kings which reached my ears and impelled me to this undertaking.' The poet means that in spite of his reluctance to undertake this heavy responsibility, he found that he was helpless and could not resist the persuasive attempts of these kings' merits, which, coming to his ears, whispered their proposal to him to immortalise them in poetry, and thus he was practically forced into this thoughtless effort. Cf. चारित्रवर्धन—अन्योऽपि चापलं कर्तुं कर्णमागत्य प्रेरयति । The stanzas 5 to 9, giving one sentence form a कुलक, which is thus defined :—द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ॥

10. Construe : सद. . . हेतवः सन्तः तं श्रोतुमर्हन्ति । हेम्नः हि विशुद्धिः अपि वा श्यामिका अग्नौ संलक्ष्यते ।

सद. . . हेतवः—Who are the cause or the source of distinction (व्यक्ति) between the good and the bad; who alone discriminate between the right and the wrong. श्यामिका—The alloy, impurity. For the same idea, cf. उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः । श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥ मा० II. 10.

11. वैवस्वतः मनुः—The word is a sort of a title or an epithet referring to the fourteen successive progenitors of first sovereigns of the earth. They are : 1 स्वायंभुव, 2 स्वारोचिष, 3 औत्तमि, 4 तामस, 5 रैवत, 6 चाक्षुष 7 वैवस्वत, 8 सावर्णि, 9 दक्षसावर्णि, 10 ब्रह्मसावर्णि, 11 धर्मसावर्णि 12 रुद्रसावर्णि 13 रौच्य-देव-सावर्णि and 14 इन्द्रसावर्णि. The मनु mentioned in this verse is the seventh in order, and is supposed to be born from the sun (विवस्वत्), and hence called वैवस्वत मनु. He is regarded as the progenitor of the present race

of living beings and was saved from the great flood by Viṣṇu in the form of a fish. He is also regarded as the founder of the solar race of kings who ruled at Ayodhyā. His daughter Ilā married Budha, son of the Moon, and thus the two great solar and lunar races were united. मनीषिन्–A wise man. महीक्षित्–The lord of the earth; a king. प्रणवः—The sacred syllable Om—which stands at the beginning as also at the end of every Vedic hymn, and is to be chanted first. प्र before and नु to praise. 'According to some account, the mystic प्रणव was the source of all the Vedas. Cf. ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा । स्रवत्यनोङ्कृतं पूर्वं परस्ताच्च विशीर्यते ।। मनु० प्रणवः सर्ववेदेषु । छन्दसाम्—छन्दस् here means the Vedas, or the sacred text of the Vedic hymns. Cf. स च कुलपतिराद्यश्छन्दसां यः प्रयोक्ता । उत्तर० III. 48.

12. Construe: शुद्धिमति तदन्वये शुद्धिमत्तरः दिलीप इति राजेन्दुः क्षीरनिधौ इन्दुः इव प्रसूतः ।

शुद्धिमत्तरः—Purer. A comparative form from शुद्धिमत्, राजेन्दुः—राजा इन्दुः इव—A moon-like king (दिलीप). इन्दुः क्षीरनिधाविव—The simile refers to the mythological episode of churning the क्षीरसागर or the Milky Ocean by the gods and demons for obtaining nectar. They used the mountain मन्दर as the churning-rod and the serpent-king as the rope. Fourteen gems were rescued from the ocean's depths, among which was the bright moon.

13. Construe : (दिलीपः) व्यूढोरस्कः वृषस्कन्धः शालप्रांशुः महाभुजः आत्मकर्मक्षमं देहं क्षात्रः धर्मः इव आश्रितः ।

व्यूढोरस्कः—Having a broad or expansive (व्यूढ—p. p. of (वि+वह्) chest. शालप्रांशुः—Tall like the Śāla tree. महाबाहुः—Having long arms, stretching upto the knees. आत्म. . . क्षमं—Fitted for the discharge of duties of his own i.e. .of a warrior. क्षात्रो धर्मः—The presiding Divinity of Heroism. The idea is that king Dilīpa was, as it were, the divine personification of the warrior's duty, and had therefore assumed such a human form as was eminently suited to the performance of exploits which he would be called upon to achieve to serve as a model for a typical Kṣatriya.

14. Construe : सर्वा. . . सारेण सर्वं. . . . . भाविना सर्वोन्नतेन आत्मना मेरुरिव उर्वीं क्रान्त्वा स्थितः ।

सर्वातिरिक्तसारेण—By him whose strength (सार) exceeded or surpassed the strength of all others. सर्वतेजोभिभाविना—who, with his majestic splendour (तेजस्) overpowered all. If we dissolve the compound as सर्वाणि तेजांसि अभिभवति सः—तेन, then it would mean 'who overpowered all other luminaries (by his splendour).' सर्वोन्नतेन—Loftier than all, towering over all by his eminence. उर्वीं क्रान्त्वा मेरुरिव स्थितः—He stood above all, having conquered the whole earth, like the all-surpassing mountain मेरु, which stretches itself (क्रान्त्वा) from one end of the earth to the other, which by its golden lustre, outshines all other objects, and which is the tallest among all mountains. The mountain मेरु, as the Purāṇas tell us, forms the central point of the earth, and all the planets are supposed to revolve round it. It is made of gold and is 84000 Yojanas in height.

15. Construe : (दिलीपः) आकार. . . प्रज्ञः प्रज्ञया सदृशागमः आगमे सदृशारम्भ. . . दयः ।

आगमः—Acquisition; wisdom, knowledge. आरम्भः—An undertaking, deed. आरम्भसदृशोदयः—Success arising (उदय) in his undertaking was as distinguished as the undertaking itself. A fine instance of रशनोपमा in which an उपमेय of the preceding simile becomes an उपमान of the succeeding.

16. Construe : भीमकान्तैः नृपगुणैः स (दिलीपः) उपजीविनां यादोरत्नैः अर्णवः इव अधृष्यः च अभिगम्यः च बभूव ।

भीमकान्तैः नृपगुणैः—By his kingly qualities, some of which were awe-inspiring (भीम), while some were gentle and amiable (कान्त) and thus created confidence. अधृष्यश्चाभिगम्यश्च—If he was felt unassailable or unapproachable (अधृष्य) by reason of his fierce qualities, which kept people at a distance, the soft and gentle traits in nature gave confidence to them who regarded him at the same time as worth approaching (अभिगम्य). In his nature, there was a happy blending of sternness and gentleness; चारित्रवर्धन mentions these qualities thus :— तेजो बलं सत्त्ववत्ता प्रभवः प्राप्तकालता । अधृष्यस्य गुणानेतान्नृपस्य मुनयो विदुः ॥ And also, कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता। सूक्ष्मादर्शित्वमुत्साह् औचित्यं स्थूललक्षता । विनीतता धार्मिकता गुणाश्चैवाभिगामिकाः ॥ इति कामन्दकः । यादस्. n. Any large acquatic animal, a sea-monster. Cf. वरुणो यादसामहम् । भग० X. 29. The king is compared to the ocean which is also dreaded for its monsters, and yet approached for its hidden treasure of precious gems. Cf. न च न परिचितो न चाप्यगम्यश्चकितमुपैमि तथापि पार्श्वमस्य । सलिलनिधिरिव प्रतिक्षणं मे भवति स एव नवो नवोऽयमक्ष्णोः ॥ माल० I.11.

17. Construe : नियन्तुः तस्य नेमिवृत्तयः प्रजाः आ मनोः क्षुण्णाद् वर्त्मनः रेखामात्रम् अपि न व्यतीयुः ।

नियन्तुः—Gen. sing. of नियन्तृ—one who controls or governs; the idea of a charioteer is also expressed by the word. नेमिवृत्तयः—Behaving like the rim (नेमि) of a wheel which never leaves the beaten track. क्षुण्णात् वर्त्मनः The trodden path. क्षुण्ण-p. p. of क्षुद्. रेखामात्रमपि—Even so much as a line (रेखा) for its measure. व्यतीयुः—Perfect III plural of इ 'to go' with वि and अति, transgressed, went astray, deflected.

18. Construe: सः प्रजानां भूत्यर्थम् एव ताभ्यः बलिम् अग्रहीत् । रविः हि सहस्रगुणम् उत्स्रष्टुं रसम् आदत्ते ।

भूत्यर्थम्—For the sake of prosperity (भूति); the subjects could be prosperous, because the king performed sacrifices with the revenue collected from them, and the gods thus gratified sent down showers of rain, which gave them plenty of corn and other resources. Cf. एतेन किमुक्तं—स प्रजाभ्यो गृहीतेन करेण यज्ञादिकं ततान तेन तुष्टैरिन्द्रादिभिर्वृष्टिस्तयान्नं तेन प्रजापुष्टिरिति परम्परया बलेर्भूत्यर्थता । चारित्रवर्धन. We might, however, imagine that the king utilised this revenue for public welfare directly, by providing for them all possible amenities of life. बलिम्—Tax, revenue. सहस्रगुणम्-A thousand times a thousand-fold. गुण means here, 'Repetition, multiplication' denoting 'fold or times.' रसम्-water. The simile refers to the popular belief that the Sun sucks the earth's moisture in summer and gives it back in the form of showers in the rainy season. Cf. सूर्यो जलानि ग्रीष्मे गृहीत्वा वर्षासु वर्षतीत्यागमः ।

19. Construe : तस्य सेना परिच्छदः (एव) । अर्थस्य साधनं द्वयम् एव । शास्त्रेषु अकुण्ठिता बुद्धिः धनुषि आतता मौर्वी च ।

परिच्छदः—External appendage, paraphernalia. अकुण्ठिता—Not blunted, unobstructed. मौर्वी The bow-string made of Murvā grass. आतता—extended, stretched; p. p. of आ+तन्. The poet means that the king did not stand in need of his army to gain his aims and objects, which were easily accomplished by him either by personal heroism or by his knowledge of the tactics taught by the Śāstras.

20. Construe : संवृतमन्त्रस्य गूढाकारेङ्गितस्य तस्य प्रारम्भाः प्राक्तनाः संस्काराः इव फलानुमेयाः (आसन्) ।

संवृतमन्त्रस्य — who guarded his secret talks or consultations (मन्त्र) with his ministers. गूढाकारेङ्गितस्य — whose gestures and form were inscrutable. The difference, it would seem, between आकार and इङ्गित is that the former is physical, the latter mental. Cf. भवानपि संवृताकारमास्ताम् । विक्रमो० III. 11. 71. संस्काराः etc. The good or bad actions we do in our life leave their impressions on us; and they determine the course of our present existence. So from what we enjoy or suffer in this life, we infer the existence of impressions of the good or bad actions of a former existence.

21. Construe: (सः) अत्रस्तः (सन्) आत्मानं जुगोप अनातुरः (एव च) धर्मं भेजे । सः अगृध्नुः अर्थम् आददे असक्तः (च) सुखमन्वभूत् ।

अत्रस्तः—Fearless, immune from any danger. आत्मानम्-शरीरम् । आत्मन् is used here in the sense of 'Body.' He guarded his body, not because he was compelled to do so because of any bodily ailment but only for the practice of his regal duties. Cf. also शरीरमाद्यं खलु धर्मसाधनम्। कुमार० V. 33. अनातुरः—Free from diseases: Healthy. धर्म—Virtue or duty; he was regular in his habits and observed all the religious practices though he enjoyed very sound health. Generally when a man is afflicted by some disease, then alone he tries to be religious and regular. Cf. रोगी च देवताभक्तः । भेजे—Took recourse to. अगृध्नुः—Not greedy or covetous. अर्थ—here means the revenue or the duties which a king levies on his subjects. He collected the taxes but without feeling any sense of greed for the money. In fact it is one of the fourfold duties of a king to collect taxes. Cf. न्यायेनार्जनमर्थस्य रक्षणं वर्धनं तथा । सत्पात्रे प्रतिपत्तिश्च राजवृत्तं चतुर्विधम् ॥ असक्तः—unattached, without being addicted to them. He enjoyed pleasures but was never swayed away by them. He was never a prey to temptations. The danger lies not in the enjoyment of pleasures but in yielding to them and in being their creature. Cf. सेवेत विषयान् काले त्यक्त्वा तत्परतां वशी । सुखं हि फलमर्थस्य तन्निरोधे वृथा श्रियः ॥

22. Construe : ज्ञाने (सत्यपि) मौनं शक्तौ क्षमा त्यागे (च) श्लाघाविपर्ययः । तस्य गुणा गुणानुबन्धित्वात् सप्रसवा इव (अभूवन्) ।

ज्ञाने etc. Here we are told that दिलीप was a repository of qualities that are by their very nature exclusive. Erudite as he was he never allowed his knowledge to burst out. He could reserve his judgment until it was solicited. Malli. restricts ज्ञान to परवृत्तान्तज्ञान only, i.e. knowledge regarding the secret doings or intrigues of others. क्षमा शक्तौ etc. Cf. चाणक्य—'शक्तानां भूषणं क्षमा ।'. Cf. also Shakespeare. 'The rarer action lies in virtue than in vengeance.' त्याग—Munificence, liberality. श्लाघा आत्मविकत्थना—Self-praise; self-adulation. विपर्ययः—Absence. अनुबन्धित्वात्—Because of their being followed by; अनुबन्धिन् (adj.) Having in its train : Accompanied by. सप्रसवाः—Malli. सह प्रसवो येषां ते सप्रसवाः—सोदराः । Having a common source. It is better, however, to solve the compound as सदृशः प्रसवः येषां ते । just as brothers born of the same parentage might possess different dispositions similarly he possessed merits that generally dwelt apart. Cf. निसर्गभिन्नास्पदमेकसंस्थम् अस्मिन् द्वयं श्रीश्च सरस्वती च । etc. र० VI. 29.

23. Construe : विषयैः अनाकृष्टस्य विद्यानां (च) पारदृश्वनः तस्य धर्मरतेः जरसा विना (अपि) वृद्धत्वम् आसीत् ,

विषयैः—By the pleasures of senses, viz. रूप, शब्द, रस, गन्ध and स्पर्श. अनाकृष्ट—lit. Not dragged away or carried away by. Not under the sway of. विद्यानाम्—Malli. वेदवेदाङ्गादीनाम्. Cf. आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । etc. (१) आन्वीक्षिकी—i.e. Logic and Metaphysics. (२) त्रयी—The three Vedas ऋक्, यजुस् and सामन्. (३) वार्ता—The practical arts like Agriculture, Commerce etc. and ((४) दण्डनीति– The Science of Government or Politics. To this, Manu adds the 5th viz, आत्मविद्या or Philosophy. The general number, is however, stated to be fourteen—षडङ्गमिश्रिता वेदा धर्मशास्त्रं पुराणकम् । मीमांसा तर्कमपि च एता विद्याश्चतुर्दश ।। पारदृश्वनः—पारं दृष्टवान् असौ पारदृश्वा तस्य। One who has seen the other side of the shore or the other end. The suffix वन् is added to the root दृश् at the end of कृदन्ततत्पुरुष in the sense of the past tense and denotes the doer or agent. We get the word in Raghu. V. 24 श्रुतपारदृश्वा वृद्धत्वं जरसा विना—the वृद्धत्व here is ज्ञानवृद्धत्व or शीलवृद्धत्व and not the physical one; though quite young, still, so far as knowledge or character was concerned he was as experienced and scrupulous as a man advanced in age. The external marks of the 'Crabbed age' were however absent. Cf. Manu. न तेन वृद्धो भवति येनास्य पलितं शिरः । यो वै युवाप्यधीयानस्तं देवा स्थविरं विदुः ।।

24. Construe : प्रजानां विनयाधानात् रक्षणात् भरणात् अपि सः (एव) पिता । तासां पितरः केवलं जन्महेतवः (एव) ।

विनयाधानम्—Putting i. e. imparting or infusing good morals or discipline. विनय—शिक्षा. Good training or discipline. He did everything in fact that is expected of a father. The real parents of his subjects were only instrumental in procreating them. They were, for all practical purposes, 'state property.' The idea of protecting the subjects like one's own children is a very common one. Cf. प्रजाः प्रजाः स्वा इव तन्त्रयित्वा etc. शाकु V. 5.

25. Construe : दण्ड्यान् स्थित्यै दण्डयतः प्रसूतये परिणेतुः तस्य मनीषिणः अर्थकामौ अपि धर्मे आस्ताम् ।

दण्ड्यान्—दण्डं अर्हतीति दण्ड्यः । तान् । those that deserve to be chastised; culprits. स्थित्यै—for the sake of stability or or order. For establishing law and order in his subjects:

स्थिति—stability, permanence or perpetuation. Cf. कन्यां कुलस्य स्थितये स्थितिज्ञः । कु० I. 18. and रघु० III. 27. प्रसूतये परिणेतुः· Of him, who married only for the sake of progeny: Cf. also प्रजायै गृहमेधिनाम् रघु० I. 7. The avowed object of all marital ties was to have issues aud that, too, a male one—because otherwise the race would be extinct and the manes would get no offerings or पिंड. Cf. पुत्रप्रयोजना दाराः पुत्रः पिण्डप्रयोजनः । मनीषिन्—The wise one. Cf. माननीयो मनीषिणाम् । अर्थकामावपि etc. Malli. Even his attainment of the two viz. material prospertiy and sensual enjoyments was so much in conformity with the moral code or धर्म that by attaining the first two he also accomplished the third. This does not of course mean that he only endeavoured for the first two and neglected the third; what the poet means is this—that generally in the case of ordinary people, once they are after अर्थ and काम they lose sight of धर्म and become mad only after them. While दिलीप concentrated more on धर्म and adjusted his other pursuits in a manner which only helped him in the attainment of धर्म.

26. Construe : सः (दिलीपः) यज्ञाय गां दुदोह मघवा (च) सस्याय दिवं (दुदोह) । (एवं) उभौ संपद्विनिमयेन भुवनद्वयं दधतुः ।

दुदोह—दुह्, Milked, Drained. But just as in milking the cow a portion of milk is to be reserved for the calf similarly दिलीप also milked the earth of its resources, but did not drain away all of them completely. The milking refers to the करग्रहण—Taxation etc. गो-This word has various senses like cow, bull, speech etc. Here it means 'Earth'Cf. also रघु० V 26 where also it has the same sense गामात्तसारां रघुरप्यवेक्ष्य । or गामधास्यत् कथं नागो मृणालमृदुभिः फणैः । कु० VI. 68. मघवन्—An epithet of इन्द्र. विनिमय—Barter or exchange. By means of this mutual co-operation, they sustained both the worlds. दधतुः—धा III. V. To support, to maintain. The king had to offer oblations in sacrifice to Indra and then alone the Lord of Waters was to be propitiated and sent down fertile showers over the earth. Cp. राजा त्वर्थान् समाहृत्य कुर्यादिन्द्रमहोत्सवम् । प्रीणितो मेघवाहस्तु महतीं वृष्टिमावहेत् ॥ We get references to this efficacy of sacrifices in many places. Cf. e. g. इष्टान् भोगान् हि वो देवा दास्यन्ते यज्ञभाविताः । भगवद्गीता. and तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु । त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व ।etc. But there ought to be this give and take. The king must offer sacrifices and then alone he can expect the rains. The form दधतुः is P. though according to the Sūtra of Pāṇini 'कर्तरि कर्मव्यतिहारे' i. e. "In denoting the agent, when reciprocity of action is to be expressed, the affixes of the A. Pada are employed"—it should have been in the A. Pada. But this form can be justified by the Sūtra इतरेतरान्योन्योपपदाच्च- i. e. 'After the verbs which take the words 'इतरेतर' 'अन्योन्य' as an उपपद or qualifying dependent word, the A. Pada is not used though reciprocity of action is denoted.'

27. Construe : राजानः तस्य रक्षितुः यशः न अनुययुः किल । यत् तस्करता परस्वेभ्यः व्यावृत्ता (सती) श्रुतौ (एव) स्थिता ॥

Other monarchs could not of course imitate him, for the simple reason that there were no thieves in his kingdom from whom the subjects were to be protected. रक्षितुः—रक्षितृ—Guardian of the people. न अनुययुः किल—Did not indeed imitate. परस्वम्—Property belonging to others. There was absolute safety of personal property in his kingdom. व्यावृत्ता—वि + आ + वृत्—To turn away from. To refrain from. श्रुतौ स्थिता—Mall. वाचकशब्दे स्थिता-The word robbery only was heard, but never the action itself, i. e. the word तस्करता during his regime, had lost its denotation'—and so it remained only a name. श्रुति—(1) Hearing, i.e. the word was only heard or (2) दण्ड-नीतिशास्त्र-Legal treatises.

28. शिष्टः (जनः) द्वेष्यः अपि आर्तस्य यथा औषधं (तथा) तस्य संमतः (आसीत्) । दुष्टः (तु) प्रियः अपि उरगक्षता अङ्गुली इव त्याज्यः (आसीत्) ॥

शिष्टः—Trained, disciplined, virtuous or respectable. Cf. धर्मेणाधिगतो यैस्तु वेदः सपरिबृंहणः । ते शिष्टा ब्राह्मणा ज्ञेयाः श्रुतिप्रत्यक्षहेतवः ॥ मनु० XII. 109. संमतः—Prized, honoured; i. e. he highly esteemed him etc. आर्त—diseased, sick person. Just as a sick person values bitter drugs though they are not very agreeable similarly he also honoured even his enemies if they possessed merits. उरगक्षता etc. Like a finger bitten by a cobra. Just as the finger has got to be sacrificed to save life, similarly, he cut away rogues and vile persons, however dear they might have been to him.

The reference here is to the practice resorted to by people when bitten by snakes. viz. cutting away of an artery or vein to let the blood pass, so that it should not circulate through the body. Cf. छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम । एतानि दष्टमात्राणामायुषः प्रतिपत्तयः ॥ मालविका० IV. 4. Just as this letting out of poisonous blood is in the end wholesome, similarly it is beneficial, nay necessary, for a king to remove those who simply feign friendship but are inwardly either hostile or whose actions are likely to bring him into disrepute.

29. Construe : वेधाः तं महाभूतसमाधिना नूनं विदधे । तथाहि तस्य सर्वे गुणाः परार्थैकफलाः आसन् ॥

वेधस्—m. Creator. महाभूतसमाधिना—By a combination or putting together of the Elements—which are five in number. Viz. पृथ्वी, अप्, तेजस्, वायु and आकाश. दिलीप appeared to be so markedly different from other people that the poet is led to think that the Creator must have created him not with the same material with which he fashioned other mortals but he must have verily utilised the elements to produce such an extraordinary personage. And we are given in the second line the similarity between the prince and the elements. परार्थैकफला:—परस्य अर्थः परार्थः । परार्थः एव एकं फलं येषां ते परार्थैकफलाः —बहु० ।. (Qualities) whose sole fruit was for others i. e. just as the elements always work for the benefit of others and not for themselves, similarly दिलीप also used his qualities without any personal interest. Every action of his was calculated to enhance public good. The figure of speech used in the second line is called उत्प्रेक्षा—which consists in supposing the उपमेय and उपमान as similar to each other in some respects and in indicating, expressly or by implication, a probability of their identity based on such similarity: The उत्प्रेक्षा is introduced by words such as—मन्ये, शङ्के,ध्रुवं, प्रायः, नूनं and इव.

30. Construe. सः वेलावप्रवलयां परिखीकृतसागराम् अनन्यशासनां (च) उर्वीम् एकपुरीमिव शशास ॥

Here we are told that the king found absolutely no difficulty in protecting an extensive territory : in fact he protected it as if it were only a single city. वेलावप्रवलया—वप्रं च यत् वलयं च वप्रवलयम् । वेला एव वप्रवलयानि (or वलयाः) यस्याः सा (उर्वी) बहु० । वलय-generally means bracelet or a girdle. Here it means 'A circle or circumference'. 'Having a circular rampart in the form of the shore or coast line.' वेला—उदधेः कूलम्-shore or coast-line. The significance here is that his territory extended right upto the coast-line. Cf. the expression समुद्ररशना उर्वी' in शा० III. 17. परिखीकृतसागरा—परिखीकृताः सागरा यस्याः सा । which possessed trenches in the form of oceans. अपरिखाः परिखाः संपद्यमानाः कृताः परिखीकृताः । It is a च्वि

formation. 'अभूततद्भावे च्विः' । परिखा–A moat or trench. अनन्यशासना–अविद्यमानम् अन्यस्य शासनं यस्याः सा । ब० (The city) which was subject to no other rule : which came under the sway of no other monarch. He was the absolute or sovereign ruler : उर्वी—(from वृ V. A.)–The broad one—the wide one–i. e. the Earth. Cf. स्तोकमुर्व्यां प्रयाति–शा० I. 7. or जुगोप गोरूपधरामिवोर्वीम–रघु० II. 3. शशास–Perf. 3rd per. sing. ruled : governed.

31. Construe : तस्य मगधवंशजा दाक्षिण्यरूढेन नाम्ना सुदक्षिणा इति (प्रसिद्धा) अध्वरस्य दक्षिणा इव पत्नी आसीत् ।

मगधवंशे जाता मगधवंशजा । Born in the family of Magadha kings. दाक्षिण्य–दक्षिणस्य भावः दाक्षिण्यम्—Courtesy. Polite or charming or winning manners. दाक्षिण्यं परच्छन्दानुवर्तनम् । दक्षिणा also means right-hand and then दाक्षिण्य—Right-handed-skilled; Cf. Latin-Dexta, Dexter. रूढ—P. P. of रुह् Commonly known; because current or widely known or circulated. The appellation सुदक्षिणा spread far and wide because of her extreme gentleness. Cf. क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दः भुवनेषु रूढः । रघु० II. 53. अध्वरः—यज्ञः । The word is variously derived–(1) न ध्वरा हिंसा यस्मिन् इति अध्वरः । Where there is no (sinful) हिंसा. It was believed by the मीमांसक that the offering of animals in sacrifices did not involve any injury to sentient beings; or (2) हिंसारहितः Free from molestation or interrupion: 'Because it is essential for the proper sacrifice that it should be complete without any obstacles; or (3) अध्वानं राति–ददाति–इति अध्वरः–Leading to the right path i. e. Heaven; and lastly, (4) न ध्वरः–कुटिलः–अध्वरः—That which never proves to be crooked.' i. e. which always proves to be efficacious.-The first two etymologies are better. पत्नी-i.e. the सहधर्मचारिणी—Who alone had the right to practise religious duties with him. दक्षिणा—A gift or fee given to the Brāhmaṇas at the completion of a sacrifice or any religious ceremony. It is regarded as the daughter of प्रजापति by name रुचि, and the wife of अध्वर or sacrifice personified.

"मगध was the ancient name of Southern Behar or that part of Behar which is to the south of the Ganges, between Bengal and the Karmanāśa, and watered by the lower Śoṇa and numerous other streams. It was once the seat of several most celebrated dynasties of ancient kings. It was also here that Jainism and Buddhism first took their origin. Pāṭaliputra, the ancient capital of Magadha, was situated near the confluence of the Śoṇa with the Ganges. मगध was also called as कीकट. The Jain and Buddhist literature mentions राजगृह as the capital of मगध.

32. Construe: वसुधाधिपः अवरोधे महति सत्यपि मनस्विन्या तया लक्ष्म्या च आत्मानं कलत्रवन्तं मेने ।

वसुधाधिपः—'The owner, lord of the Earth.' As Malli. points out, by this epithet it is implied that वसुधा also he regarded as his true wife. वसुधायाः अधिपः । अवरोधे etc. अवरोध means 'Harem' or (as here) 'The wives of a king taken collectively.' Though he had a large number of women in his harem... The locative अवरोधे can be taken to show 'अनादर' or disregard. We get the word अवरोध also in Raghu. IV. 68 and 87. मनस्विनी—High-minded. Magnanimous. Intelligent. प्रशस्तं मनः यस्याः सा । The affix विन् shows प्राशस्त्य or excellence here. कलत्र n. wife. Generally, however, the kings are mentioned as having two wives viz. their real wife or धर्मपत्नी and the Earth. But here लक्ष्मी has replaced Earth. But the use of the word वसुधाधिपः already includes वसुधा as one of the wives of दिलीप. Cf. वसुमत्या हि नृपाः कलत्रिणः रघु० VIII. 83. and परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे । समुद्ररशना चोर्वी सखी च युवयोरियम् ॥ शा० III. 19. मेने

मन् IV. A: Perfect 3rd per. sing. He considered himself as कलत्रवान्—possessed of wife, only because of सुदक्षिणा, लक्ष्मी and वसुधा. Polygamy was quite common in ancient India. We find a remnant of it even now amongst princes.

33. Construe : स (दिलीपः) आत्मानुरूपायां तस्यां (सुदक्षिणायां) आत्मजन्मसमुत्सुकः (सन्) विलम्बितफलैः मनोरथैः कालं निनाय ।

आत्मानुरूपायाम्—आत्मनः अनुरूपा । तस्याम् । Worthy of himself; suited to him. आत्मजन्मसमुत्सुकः—Anxious or eager to have a son. आत्मजन्मा—आत्मनः जन्म यस्य सः—पुत्रः or आत्मजः Born of oneself, तस्मिन् समुत्सुकः आत्मजन्मसमुत्सुकः । or आत्मनः जन्मनि समुत्सुकः Desirous of being born or taking birth in the womb of his wife. The theory is that a man himself is reborn in the form of a son: Cf. आत्मा वै पुत्रनामासि । The ऐतरेय उपनिषद् explains this theory at length. In fact the word जाया—a wife is explained etymologically as follows:—पतिर्भार्यां संप्रविश्य गर्भो भूत्वेह जायते । जायायास्तद्धि जायात्वं यदस्यां जायते पुनः ।। मनु० IX 8. Wife is called जाया because the husband is born of her again in the form of a son—which is his third birth, the second possibly being the thread ceremony when he is to be initiated into his studies. विलम्बितफलैः etc. 'whose fruit was long delayed'. He spent his days (heavily) because his cherished longings were too slow in being fulfilled. He was longing for the birth of a son for a long time but this longing had remained unfulfilled for an uncomfortably long period. कालं नी—To spend one's time; to pass the days.

34. Construe : तेन संतानार्थीय विधये स्वभुजादवतारिता जगतो गुर्वी धूः सचिवेषु निचिक्षिपे ।।

संतानार्थीय विधये—सन्तानः अर्थः यस्य सः—सन्तानार्थः तस्मै विधये । बहु० । For performing some religious rites which would enable him to get an issue. संतान—सं + तन् continuation of a line or race; Progeny—issue. अवतारिता—P.P. from the causal of अव + तॄ. Lit. made to descend or rest on; then transferred or placed. गुर्वी धूः The great yoke, the heavy yoke (of administration of the whole world). गुर्वी—f. from गुरु adj. Heavy. धूः—Malli. भारः. The word धुर् f. Means 'Yoke' or Burden; and then figuratively—burden, responsibility, duty or task. The word is of frequent occurrence. 'भूयः स भूमेर्धुरमाससञ्ज' रघु० II. 74. सचिवेषु निचिक्षिपे—Was entrusted to the ministers. Lit. (the yoke) was placed on the ministers. निचिक्षिपे—Perfect passive 3rd. per. sing of नि + क्षिप्.

35. Construe: अथ पुत्रकाम्यया तौ प्रयतौ दम्पती विधातारम अभ्यर्च्य गुरोः वसिष्ठस्य आश्रमं जग्मतुः।

अथ has various senses. It is generally used in the beginning of works as a mark of मङ्गल or auspiciousness. Here it has the sense of आनन्तर्य—'Afterwards.' 'And then.' पुत्रकाम्यया—पुत्रेच्छया। With the desire of progeny. काम्या f. wish or desire. The word पुत्रकाम्या is derived from the Nom. Verb पुत्रकाम्यति—'He desires a son.' Cf. हितकाम्यया—wishing to do good. प्रयतौ—Malli. पूतौ—Purified, self-restrained; controlled. दम्पती—This is generally regarded as a compound word and solved as जाया च पतिश्च दम्पति। Husband and wife. The married couple. The other two expressions are जायापति and जम्पती—The compound being of the द्वन्द्व type. The word 'दम्' as also जम्—being substituted for जाया. But it is also possible to derive it from दम् + पतिः, दम् (in com.) दम—a house (Cf. Latin-domus) and पति a lord. The word then would be दम्पतिः. But the singular form is never to be met with in classical Sanskrit. We meet with it, however, now and then in the Veda. Thus "सर्वासां (विशां) समानं दम्पतिं

भुजे" Rigveda I. 127. 8. दम्पति—Thus would only be the dual form of the compound word दम्पतिः—meaning 'the two masters or lords of the house viz. the husband and the wife. But Pāṇini and later grammarians explain that दम् and जम् are substituted (or stand for) the word जाया in the compounds दम्पती and जम्पती. The compound comes according to them under राजदन्तादि group. It means that in this particular group the order of words is reversed : i. e. the word which ought to stand first appears last. The word पति, for instance should have come first as the husband has always more importance than the wife. But here, we get the reverse order and hence it is to be classed under राजदन्तादि. विधातारम् अभ्यर्च्य—Having worshipped—paid homage to the Creator. विधाता or प्रजापति i. e. the God Brahman is propitiated by those who seek progeny and it is quite in the fitness of things inasmuch as He is the Supreme Creator of the whole universe. Cf. स खलु पुत्रार्थिभिरुपास्यते—इति मान्त्रिकाः । And then they rapaired to the hermitage of their preceptor वसिष्ठ for practising further penance.

36. स्निग्धगम्भीरनिर्घोषम् एकं स्यन्दनम् आस्थितौ (जग्मतुः) प्रावृषेण्यं पयोवाहं विद्युदैरावतौ इव ।

स्निग्धगम्भीरनिर्घोषम्-स्निग्धः गम्भीरश्च निर्घोषः यस्य सः तम् । (The chariot) that rolled on producing an agreeable and deep sound. स्यन्दन—a chariot. स्यन्द् to move on quickly. निर्घोषः-sound. एकं स्यन्दनं—Malli. notes—एकरथारोहणोक्त्या कार्यसिद्धिबीजं दम्पत्योरत्यन्तसौमनस्यं सूचयति । 'The mention of going in the same chariot indicates the excessive good will between the two which was so very necessary for the accomplishment of their desired object.' Generally Royalty would travel in separate chariots, but here it is because they are so much of one mind that they prefer to travel together. प्रावृषेण्यम्—प्रावृषि भव:—तम् । तद्धित । पयोवाह:—'The carrier of waters, a cloud. A cloud in the rainy season विद्युदैरावतौ इव—ऐरावत:—The word is derived from इरावत्. Meaning ocean. Malli. इरावान् समुद्र: । तत्र भव: ऐरावत:—अभ्रमातङ्ग: । And it is the name of the elephant of Indra. विद्युत् or lightning is called ऐरावती or wife of this elephant of Indra. Just as, therefore, this inseparable couple, viz. विद्युत् and ऐरावत, travels on the back of a cloud in the rainy season making a rumbling, deep, resounding and sonorous sound—similarly the king and his wife also travelled smoothly in that chariot.

37. Construe : आश्रमपीडा मा भूत् इति परिमेयपुर:सरौ । अनुभावविशेषात् तु सेनापरिवृतौ इव (स्थितौ) ॥

आश्रमपीडा मा भूत् इति—Lest they should inconvenience the inmates of the hermitage. मा भूत्—The prefix 'अ' of aorist is dropped after मा and then it has the sense of the imperative. Thus the form originally would be मा + अभूत्—मा भूत्—मा भवतु । परिमेयपुर:सरौ-परिमेया: पुर:सरा: ययो: तौ । With limited courtiers or servants. With a small retinue. परिमेय—परिमित—That which could be numbered, hence small. पुर: सरतीति पुर:सर:—A courtier, a herald. They purposely avoided an elaborate paraphernalia, because they were afraid of disturbing the sages in their daily routine. Cf. तपोवनवासिनासुपरोधो मा भूत् । अत्रैव रथं स्थापय यावदवतरामि । विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । शा० I. अनुभावविशेषात्—Malli. तेजोविशेषात् । Because of his excellence of powers or peculiar lustre. He possessed such a peculiar grandeur or he had such a dignified and majestic bearing, that though the retinue was scanty still he appeared as if surrounded by a large army.

38. Construe : सुखस्पर्शैः शालनिर्यासगन्धिभिः पुष्परेणूत्किरैः आधूतवनराजिभिः वातैः सेव्यमानौ (स्थितौ) ॥

सुखस्पर्शैः (वातैः) By breezes that were agreeable to touch. सुखः स्पर्शः येषां ते । तैः । शालनिर्यासगन्धिभिः–(winds) charged with the fragrance of the exudations of शाल trees. निर्यासः—Exudation or oozing out of moisture of trees or plants. पुष्परेणूत्किरैः–पुष्परेणूनामुत्किराः–पुष्परेणूत्किराः । उत्किरन्ति इति उत्किराः ।—wafting, scattering upwards. पुष्परेणु—The pollen of flowers. Flower-dust. The V.L. उत्करैः would mean 'winds loaded with a cluster of flower-dust.' आधूतवनराजिभिः–आधूता (i. e. ईषत् कम्पिता) वनराजिः यैः ते—तैः । Waving (gently) the groves of trees. It was a gentle breeze by which the trees were gently waved not a forcible gale. सेव्यमानौ—Being served, waited upon: even the winds were favourable to them and served them making their journey comfortable.

39. Construe : रथनेमिस्वनोन्मुखैः शिखण्डिभिः द्विधा भिन्नाः षड्जसंवादिनीः मनोभिरामाः केकाः शृण्वन्तौ (आस्थितौ) ।

रथनेमिस्वनोन्मुखैः—नेमिः *f.* The ring or felly of a wheel. तस्याः स्वनः तेन उन्मुखाः (शिखण्डिनः) तैः । स्वन *m.* sound. उन्मुखाः—with their heads raised up. उन्नमितं मुखं येषाम्—ते । The peacocks mistook the sound of the chariot for that of the thundering of clouds and so in great expectancy they lifted up their eyes upwards. शिखण्डिन्—*m.* A peacock. Lit. The tufted one—possessed of a crest. द्विधा भिन्नाः केकाः—The carolling (of peacocks) divided in twain. The expression द्विधा भिन्नाः is explained in two ways by commentators. Acc. to Dinkara it is 'स्त्रीपुंसभेदेन'—i. e. The warbling of the male and the female birds' Acc. to Malli. the केका, because of its conventional similarity with षड्ज, is also two-fold like the latter : the two divisions being 'शुद्ध—or distinct and विकृत

or indistinct. It is again further subdivided into two parts viz. च्युत or broken and अच्युत or unbroken. This explanation of course sounds more scientific. केकाः—The word is solved as 'के (मूर्ध्नि) कायन्ति (ध्वनन्ति) इति केकाः (मयूरवाण्यः)। It is an onomatopoeia—The sound echoing the sense. षड्जसंवादिनीः—Resembling or corresponding to the षड्ज note. षड्जेन संवादिनीः 'षड्ज is the first of the seven primary notes of the Indian gamut. The seven notes are—षड्ज, ऋषभ, गान्धार, मध्यम, पञ्चम; धैवत and निषाद। षड्ज is so named, because it is produced after coming into contact with six organs—षड्भ्यः स्थानेभ्यः जातः इति षड्जः। The six places are—नासाकण्ठमुरस्तालु जिह्वादन्तांश्च संस्पृशन्। षड्भ्यः संजायते यस्मात् तस्मात् षड्ज इति स्मृतः॥ It is a poetic convention that the notes produced by a peacock answer the pitch of the षड्ज note Cf. षड्जं वदति मयूरः पुनः स्वरं ऋषभं जातको ब्रूते। etc. मनोभिरामाः charming or agreeable to the mind.

40. Construe : अदूरोज्झितवर्त्मसु स्यन्दनाबद्धदृष्टिषु मृगद्वन्द्वेषु परस्पराक्षिसादृश्यं पश्यन्तौ ॥

अदूरोज्झितवर्त्मसु—(मृगद्वन्द्वेषु)—(In the pairs of deer) that left the path (of the chariot) only at close quarters. अदूरे उज्झितं वर्त्म यैः ते—तेषु। ordinarily the deer are the most timid animals and are scared away even by the slightest noise. But here, because they were confident of दिलीप or because they lived in the vicinity of the hermitage of the sage वसिष्ठ and hence were sure of being unmolested. That is why they left the road only when the chariot came very near. Cf. विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः। शा० 1. रघु० II. 11. स्यन्दनाबद्धदृष्टिषु-Whose gaze was fixed, rivetted on the chariot. Cf. also शा० I.7. ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः। and so the king and the queen found prototypes of each other's eyes in those deer. परस्पराक्षिसादृश्यम्-परस्परस्य अक्ष्णां सादृश्यम्—Semblance of each other's eyes. Malli. notes सुदक्षिणा found likeness of the eyes of दिलीप in those of the male deer and दिलीप marked the likeness of the eyes of सुदक्षिणा in the female deer.

41. Construe : श्रेणीबन्धात् अस्तम्भां तोरणस्रजं वितन्वद्भिः कलनिर्ह्रादैः सारसैः क्वचिन्नमिताननौ ॥

श्रेणीबन्धात्—Because of their formation in a line. The सारस birds are noted for their beautiful formations while sailing through the sky. Their groups are never disorderly. They appear to have a sort of discipline श्रेणी—a line. अस्तम्भा—Pillarless. Their flying groups were so like an archway that only the pillars were missing. तोरणस्रजं वितन्वद्भिः—Spreading, (so to say) a garland on the archways; it is also called वन्दनमाला, तोरण—i. e. बहिर्द्वारम्—The outer gate or an arched door-way. वि + तन्—to spread, to stretch. कलनिर्ह्रादैः:-(uttering) sounds sweet but indistinct. निर्ह्राद—is a 'sound' in general. कल:—अव्यक्तमधुरध्वनि:--Sweet but inaudible or indistinct. The warbling of birds is sweet but we cannot make out any thing from it and hence it is styled as 'कल.' Here also we get उत्प्रेक्षा—but words like इव etc. are absent. In such cases the उत्प्रेक्षा is called गम्या, व्यङ्ग्या or प्रतीयमाना.

42. Construe : प्रार्थनासिद्धिशंसिनः पवनस्य अनकूलत्वात् तुरगोत्कीर्णैः रजोभिः अस्पृष्टालकवेष्टनौ ॥

प्रार्थनासिद्धिशंसिनः—प्रार्थनायाः सिद्धिं शंसितुं शीलम् अस्य—प्रार्थनासिद्धिशंसिन् । तस्य । Declaring-foretelling so to say, the fulfilment of their desire. पवनस्य अनुकूलत्वात् etc.—Because the wind was favourable. This favourable nature of wind assured them beforehand of the success of their mission. Regarding favourable omens etc. Cf. शुभगन्धे च शब्दे च सानुकूले च मारुते । प्रस्थिते सर्वकार्याणां सर्वसिद्धिध्रुवं भवेत् ॥—बालकाव्ये । उत्कीर्ण—P. P. from उत् + कृ I. or VI. P. to scatter. अस्पृष्टाः अलकाः वेष्टनं च ययोः

तौ । With the hair (of the Queen) and the tiara (of the King) not covered over (lit. touched) with (dust). There were no columns of dust rising up and what little of it was there, did not settle down on them because of the favourable breezes. वेष्टन-n. the tiara or turban of kings. Cf. शिरसा वेष्टनशोभिना सुतः । रघु० VIII. 12.

43. Construe : सरसीषु वीचिविक्षोभशीतलं स्वनिःश्वासानुकारिणम अरविन्दानामामोदम् उपजिघ्रन्तौ ॥

सरसीषु-सरसी-A big lake. महांति सरांसि सरस्यः । वीचिविक्षोभशीतलम् (आमोदम्)-The fragrance and the sweet smell (of lotuses) that was refreshingly cool because of the ruffling of the waves. वीचि-The ripples or waves. विक्षोभ-Ruffling. स्वनिःश्वासानकारिणम्-The sweet smell they inhaled resembled their own breath. Cf. Malli. on this :—एतेन तयोः उत्कृष्टपुंसजातीयत्वमुक्तम् । 'This shows that they belonged to a noble type.' अरविन्द-A day-lotus said to possess an exceedingly sweet fragrance and that is why it is regarded as one of the fine arrows of Cupid. Cf. अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥

44. Construe : आत्मनिसृष्टेषु यूपचिह्नेषु ग्रामेषु अर्घ्यानुपदं यज्वनां अमोघाः आशिषः प्रतिगृह्णन्तौ ॥

आत्मविसृष्टेषु-आत्मना विसृष्टेषु-Given, presented by themselves as grants. यूपचिह्नेषु-यूपा एव चिह्नानि येषां तेषु । Where there were signs of the sacrificial posts; i.e. villages distinguished by the marks or signs of sacrificial posts. The villages were made free grants to the Brahmins for offering sacrifices. यूप-The post to which the animal to be sacrificed is tied. अर्घ्यानुपदम्—अर्घ्यस्य अनुपदम्- । अनुपदम् पदस्य पश्चात् । 'पश्चादर्थे अव्ययीभावः । Immediately after the अर्घ्य or welcome offering; अर्घ्यम्-अर्घः पूजाविधिः । तदर्थं द्रव्यम्-अर्घ्यम् । A respectable offering to a deity or a venerable person. Cf. ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधु-

श्चुतः । उत्तर० III. २४. यज्वनाम्—यज्वन्—One who offers sacrifices according to the proper rites. 'यज्वा तु विधिनेष्टवान्' इत्यमरः। i. e. The sacrificers were people who knew their jobs well and were well versed in doing it in strict conformity with the rules. अमोघाः आशिषः प्रतिगृह्णन्तौ–Accepting the infallible-unerring blessings of (such worthy sacrificers). The blessings are said to be अमोघ bound to become true because they have come from such meritorious persons.

45. Construe : हैयंगवीनम् आदाय उपस्थितान् घोषवृद्धान् वन्यानां मार्गशाखिनां नामधेयानि पृच्छन्तौ ॥

Here we are told that the elderly herdsmen waited upon the king and the queen with the presents of fresh ghee etc. and the king also inquired of them the names of the various wild trees. This shows the varied interest of दिलीप as also his quality of learning some thing from every body. हैयंगवीनम्-Malli. ह्यस्तनगोदोहोद्भवं घृतम् or better नवनीतम i. e. fresh butter obtained from the milk of the previous day only. घोषवृद्धान्–The patriarchs in the village or the elderly cowherds. घोष—A hamlet or a cowherd. So just to keep the conversation going, दिलीप asked them the names of the various trees he saw on the road. The bringing of fresh butter is in keeping with the formal custom 'रिक्तहस्तं नोपगच्छेद् राजानं देवतां गुरुम् । etc.

46. Construe :—व्रजतोः शुद्धवेषयोः तयोः हिमनिर्मुक्तयोः चित्राचन्द्रमसोः इव योगे कापि अभिख्या आसीत् ।

तयोः कापि etc. This pair had a splendour or grace of their own; having a charm which was indescribable or baffling all words. The pronoun किम् coupled with अपि has the sense of 'अनिर्वचनीयत्व'-Indescribability. किम् and इव also express the same sense. अभिख्या–Glory, splendour. व्रजतोः—तयोः Of the two (i. e. the king and the queen and the constellations चित्रा and the Moon) moving onwards, attired in pure garments or appearing bright. The words can be taken as adjectives to both चित्राचन्द्रमसोः and तयोः; शुद्धवेष—(1) The spotless and clean dress of the king and the queen and (2) The bright lustre of चित्रा and चन्द्रमस् because they are freed from frost (हिमनिर्मुक्त). योगे–योग i. e. Conjunction; the moon comes in conjunction with the constellation चित्रा after the wintry mists have rolled away and so the moonlight during those nights has a charm of its own. 'According to Viśvanātha the simile is vitiated by the fault—कालक्रमभङ्ग The beauty of चित्रा and the moon, when in conjuction, being always visible, the use of the past tense (आसीत्) is wrong.

47. Construe: बुधोपमः प्रियदर्शनः (च स) भूमिपतिः पत्न्यै तत्तद् दर्शयन् लङ्घितम् अपि अध्वानं न बुबुधे ॥

बुधोपमः (सन्) न बुबुधे–Though comparable to बुध—the king did not know i.e. was not aware (of the distance he had covered). बुधोपमः—बुधः उपमा यस्य सः। Who could well be likened to the planet बुध or Mercury. बुध is noted for wisdom. प्रियदर्शनः–प्रियं दर्शनं यस्य सः—Having a charming or graceful bearing, gracious. It is also explained as 'One who loves to show things' i. e. he loved to show all those things to his wife. तत्तत्—(i. e. अद्भुतं वस्तु) that and that, this thing and that thing, i. e. everything that struck him as worthy of notice. By the rule 'नित्यवीप्सयोः a word may be repeated to denote frequency or universality लङ्घित- Crossed, covered, अध्वन्—The road; it is a common experience, that when we have delightful company, we forget how much distance we have traversed. In fact we are totally oblivious of time as well as distance. The same was the case with दिलीप here. Wise as he was, he lost all reckoning of time and space in the company of his beloved wife.

48. Construe;—दुष्प्रापयशाः श्रान्तवाहनः महिषीसखः स (राजा) सायं संयमिनः तस्य महर्षेः आश्रमं प्रापत् ।

दुष्प्रापयशाः—Whose glory was difficult to attain, whose glorious exploits or achievements were beyond the reach of every human being. श्रान्तवाहनः whose horses were exhausted, by the long journey. वाहनम्—An animal used in riding, as a horse. महिषीसखः—Lit. a companion of the queen (महिषी), i. e. in the company of the queen. Note that the word सखि at the end of the compound is changed to सख. Cf. वनितासखः, सचिवसखः etc.

49. Construe : वनान्तरात् उपावृत्तैः समि···हरैः अद्···यातैः तपस्विभिः पूर्यमाणं (आश्रमम्) ।

Verses 49—53 describe the आश्रम where the king दिलीप has gone, and thus form a कुलक. वनान्तरात्—From another forest. पूर्यमाणम्—being filled (by sages), just at the time when the king reached the hermitage. समित्कुशफलाहरैः—who bring with them the sacrificial fuel (समिध्), the Kuśa grass and fruits; अदृश्याग्निप्रत्युद्यातैः—who were greeted (on their return) by invisible sacred fires. The allusion here is to the Vedic belief that the sacred fires are delighted to find the sages coming back in the evening with such materials for them, and therefore, they go forth to greet them like children welcoming their father who brings sweets for them. Cf. कामं पितरं प्रोषितवन्तं पुत्राः प्रत्याधावन्ति । एवमेतमग्नयः प्रत्याधावन्ति सशकलान्दारूनिवाहरन् । 'प्रत्युत्थानत्वेन इवाग्नयः प्रत्याधावन्ति' इत्यापस्तम्बोक्तेः।। "आहिताग्नीनामग्नयः स्वयं प्रत्युद्गमं कुर्वन्तीति पौराणिकाः ।।"

50. Construe नीवार··चितैः उटज··रोधिभिः मृगैः ऋषिपत्नीनाम् अपत्यैः इव आकीर्णम् ।

नीवारभागधेयोचितैः—Who were accustomed or habituated (उचित) to receive a share भागधेय of the Nīvāra corn. ऋषिपत्नीनाम् अपत्यैरिव—Who were dear to the sages' wives, as their own children, who too expecting a share of eatables from their mother, would often block the door-way of the huts. आकीर्णम् crowded. P. P. आ + कृ.

51. Construe: सेकान्ते मुनिकन्याभिः आल…पायिनां विहङ्गानां विश्वासाय तत्क्षणो…वृक्षकम् (आश्रमम्) ।

सेकान्ते—At the end of the sprinkling i. e. watering (of young plants). आलवालाम्बुपायिनाम्-(The birds) who would be drinking water from the basins (आलवाल) of these trees. आलवालम-A basin of a tree. Cf. the Marathi word आळें. It is thus derived : आ-समन्तात् लवं जललवम् आलति-गृह्णाति-इति आलवालम् । विश्वासाय विश्वासमुत्पादयितुम्-For the purpose of creating confidence. The girls moved away, lest their proximity should scare them away. तत्क्षणोज्झितवृक्षकम्-(The hermitage) in which trees were left off the moment they were watered.

52 Construe: आत…नीवारासु उटजा…भूमिषु निषादिभिः मृगैः वर्तितरोमन्थम् (आश्रमम ।)

आतपात्ययसंक्षिप्तनीवारासु-The cottage yards in which the corn was heaped up (संक्षिप्त), when the sun's heat had gone (अत्यय). It refers to the practice of heating and drying the corn by the sun's heat. निषादिभिः-निषादिन् from नि+सद् 'to sit down.' 'One who squats or sits down.' वर्तितरोमन्थम्—Where was carried on rumination or constant chewing of the cud. (रोमन्थ)

53. Construe: अभ्यु..पिशुनैः पवनोद्धूतैः आहुतिगन्धिभिः धूमैः आश्रमोन्मुखान् अतिथीन् पुनानम (आश्रमम) ।

अभ्युत्थिताग्निपिशुनैः—Indicative of the enkindled (अभ्युत्थित) fires. पिशुन—Suggestive, indicative. पवनोद्धूतैः—shaken off or wafted by the wind. पुनानम्—Purifying: a pres. part. from पू to purify. आश्रमोन्मुखान्. Who have reached the precincts of the hermitage, and are eager to enter, before the darkness of the night has fallen.

54. Construe : अथ सः यन्तारं 'धुर्यान् विश्रामय' इति आदिश्य तां पत्नीं रथाद् अवारोहयत् अवततार च ।

यन्तारम्—To the charioteer (यन्तृ). धुर्यान्—the horses. धुर्य—Lit. one who carries the yoke of a vehicle.

55. Construe : सभ्याः गुप्ततमेन्द्रियाः मुनयः सभार्याय गोप्त्रे नयचक्षुषे अर्हते तस्मै अर्हणां चक्रुः ।

सभ्याः—Lit. fit to be members of an assembly; polite, courteous, conversant with the ways and manners of the world, and thus eminently fitted to treat the king accompanied by his wife. गुप्ततमेन्द्रियाः गुप्ततमानि इन्द्रियाणि येषाम्: ते—who have perfect control over their senses. This has thus entitled them to have a free access to the queen. नयचक्षुषे—who has political wisdom (नय) for his eye; i. e. who looked at things with eyes well trained in political science. अर्हते-अर्हत्—one who deserves the honour, a worthy respectable man. अर्हणा-worship.

56. Construe : सः सायंतनस्य विधेः अन्ते अरुन्धत्या अन्वासितं तपोनिधि (वसिष्ठं) स्वाहया (अन्वासितं) हविर्भुजम् इव ददर्श ।

सायंतन—Pertaining to the evening time. The Taddhita affix तन is added to the adverbs of time, such as, ह्यस्, श्वः, दिवा, दोषा, चिरं, सायम् etc., in the sense of 'belonging or pertaining to.' It refers to the evening sacrifice that has to be performed after sunset. Cf. सायंतने सवनकर्मणि संप्रवृत्ते । शा० III. 26. तपोनिधिः—Lit. the treasure of penance; the sage वसिष्ठ who represented a mighty store of austerities. अन्वासित—waited upon or attended by. P. P. of अनु+आस्. स्वाहयेव—As by स्वाहा. It is an exclamation used in offering oblations to the gods. e. g. इन्द्राय स्वाहा, अग्नये स्वाहा; and this utterance is so intimately connected with the sacred fire, that it is personified into the wife of अग्नि. Cf. अथाग्नायी स्वाहा च हुतभुक्प्रिया.' अमर० It also means an oblation chiefly of clarified butter, which makes the fire brighter, and hence possibly the association of स्वाहा with the fire is represented as conjugal. Cf. प्रकृतेः कलया चैव सर्वशक्तिस्वरूपिणी । बभूव दाहिका शक्तिरग्नेः स्वाहा स्वकामिनी ॥...अपि च ब्रह्मोवाच—त्वमग्नेर्दाहिका शक्तिर्भव पत्नी च सुन्दरी । दग्धुं न शक्तस्त्वकृती हुताशश्च त्वया विना ॥ त्वन्नामोच्चार्य मन्त्रान्ते यो दास्यति हविर्नरः । सुरेभ्यस्तत्प्राप्नुवन्ति सुराः स्वानन्दपूर्वकम् ॥ अग्नेः सम्पत्स्वरूपा च स्त्रीरूपा सा गृहेश्वरी । देवानां पूजिता शश्वन्नरादीनां भवाम्बिके ॥ Cited by Kale from ब्रह्मवैवर्तपुराण. हविर्भुजम्—हविर्भुज्—One who feeds on the oblation.

57. Construe : मागधी राज्ञी राजा च तयोः पादान् जगृहतुः । गुरुपत्नी गुरुश्च तौ प्रीत्या प्रतिननन्दतुः ।

पादान् जगृहतुः—Clasped the feet, i. e. reverently bowed to them. प्रतिननन्दतुः—Greeted them with blessings in return (प्रति).

58. Construe : मुनिः आतिथ्य..श्रमं राज्या..मुनिम् तं तं राज्ये कुशलं पप्रच्छ ।

आतिथ्य..श्रमम्—Whose exhaustion caused by the jolting (क्षोभ) of the chariot was removed by the rites of hospitality done to him. राज्याश्रममुनिम्—The king who was a veritable sage in the hermitage of his kingdom. The king is often styled as a राजर्षि. Cf. अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये । रक्षायोगादयमपि तपः प्रत्यहं संचिनोति । अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः । पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ शा० II. 14

59. Construe : अथ विजि..पुरः वदतां वरः अर्थपतिः अथर्वनिधेः तस्य (मुनेः) पुरा अर्थ्यां वाचम् आददे ।

विजितारिपुरः—विजितानि अरिपुराणि येन सः—Who has conquered the enemies' capitals. अर्थपतिः—The lord of wealth, the king. अथर्वनिधेः—Of him who was the treasure of the knowledge of the magical spells and rites of the Atharva Veda. Cf. अथर्वनिधिपदेन दुरितोपशमननिमित्तशान्तिकपौष्टिकप्रवीणत्वं पौरोहित्योचितत्वं च द्योत्यते । Note the similarity which the poet wants to establish between the king and वसिष्ठ : if he was an अर्थपति, वसिष्ठ was अथर्वनिधि. For a similar idea, cf. अर्थानामीशिषे त्वं वयमपि गिरामीश्महे यावदर्थम्। नीति० अर्थ्यां वाचम्—Speech which is significant or full of meaning. The तद्धित form अर्थ्य is obtained by the addition of the affix य, in the sense of अनपेत 'Not removed from'. Cf. धर्मपथ्यर्थन्यायादनपेते—पा० । अर्थ्य therefore means 'Not divested of its sense, full of sense' वदतां वरः—Preeminent (वर) among the speakers, a great orator.

60. Construe : यस्य मे दैवीनां मानुषीणां च आपदां त्वं प्रतिहर्ता तस्य सप्तसु अङ्गेषु शिवम उपपन्नं ननु ।

सप्तसु अङ्गेषु—In the seven essential constituents (अङ्ग) of a Government, which are, according to the writers on politics:—(1) Sovereign. (2) Ministry, (3) Allies, (4) Treasury, (5) Kingdom, (6) Forts, and (7) Army. Cf. स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च (सप्ताङ्गानि) ।'—अमरकोष. उपपन्नम्—युक्तम. Proper, natural. दैवीनाम्—caused by supernatural forces or divinities, such as floods, fires, diseases, famines, epidemics etc. मानुषीणाम्—caused by human beings, such invasions, conspiracies, thefts etc. See the quotation from कामन्दक, cited by मल्लिनाथ. प्रतिहर्ता—Repeller, remover.

61. Construe :—मन्त्रकृतः तव दूरात् प्रशमितारिभिः मन्त्रैः दृष्टलक्ष्यभिदः मे शराः प्रत्यादिश्यन्ते इव ।

The poet contrasts the efficacy of his arrows with the magic spells of the sage, the arrows requiring a visible target within a limited range, while the spells hit and remove the enemies, although away from the sight of the sage. मन्त्रकृत्—मन्त्रान् कृतवान्—One who has invented and composed the spells. दृष्टलक्ष्यभिदः—which pierce a visible target (लक्ष्य). प्रत्यादिश्यन्ते—Are thrown into the background, are surpassed or eclipsed.

62. Construe : होतः, त्वया विधिवद् अग्निषु आवर्जितं हविः अव शोषिणां सस्यानां वृष्टिः भवति ।

होतः—Voc. of होतृ a sacrificer. आवर्णितम्—poured, offered.

अवग्रहविशोषिणां सस्यानाम—Of the crops (सस्यानां) that get dried up by drought of failure of fertilising showers (अवग्रह). The reference is to the belief that the sacrificial oblations go forth to the Sun from whom come the showers. Cf. यज्ञाद् भवति पर्जन्यो यज्ञः कर्मसमुद्भवः ।। भग० III. 14.

63. Construe : मदीयाः प्रजाः पुरु..विन्यः निरातङ्काः निरीतयः यत् तस्य त्वद्ब्रह्मवर्चसं हेतुः ।

पुरुषायुषजीविन्यः—Living the full span of man's life, viz., hundred years. Cf. कृते लक्षं सहस्राणां त्रेतायामयुतं तथा । द्वापरे तु सहस्रैकं कलौ वर्षशतं मतम् । निरातङ्काः—Free from fear or distress. आतङ्क also means 'a disease,' and the expression may mean "free from diseases." निरीतयः—Without any calamities. The word ईति means 'a calamity,' and these are:—1 Excessive rain; 2 drought; 3 locusts; 4 rats; 5 parrots; and 6 foreign invasions. Vide मल्लिनाथ's citation from कामन्दक. ब्रह्मवर्चसम्-ब्रह्मणः वर्चः—The Brahmanic or spiritual lustre. The word वर्चस् coming after ब्रह्मन् and हस्तिन् is changed to वर्चस i. e. a noun ending in अ.

64. Construe. ब्रह्मयोनिना गुरुणा त्वया एवं चिन्त्यमानस्य निरापदः मे संपदः सानुबन्धाः कथं न स्युः ।

ब्रह्मयोनिना—Deriving his birth from Brahmā, with the creator as his source of birth (योनि). वसिष्ठ is regarded as one of the ten mindborn sons of ब्रह्मा. चिन्त्यमानस्य—being looked after or taken care of. निरापदः—Free from disaster (human and supernatural). सानुबन्धाः—Possessed of continuity, un-interrupted.

65. Construe: किंतु तवैतस्यां वध्वाम् अदृष्ट..प्रजं मां सद्वीपा रत्नसूः अपि मेदिनी न अवति ।

तव.....वध्वाम्—In this daughter-in-law of yours. वसिष्ठ being looked upon as his father, the king refers to his wife as his daughter-in-law. अदृष्टसदृशप्रजं (मां) To me who has not (so far) seen a child worthy (सदृश) of me. सद्वीपा—Possessed of islands, which are said to be eighteen (Cf. अष्टादशद्वीपनिखातयूपा रघु० VI) although seven appears to be the usual number. Cf. पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः । शा० VII. 33. रत्नसूः—yielding precious gems. न अवति—does not delight or gratify me. 'The more frequent signification of the root met with in classical sanskrit, viz., that of 'Protecting', is only a derived one from that of 'pleasing or favouring'—Pandit.

66. Construe : नूनं मत्तः परं पिण्डविच्छेददर्शिनः वंश्याः स्वधासंग्रहतत्पराः श्राद्धे प्रकामभुजः न (भवन्ति) । पिण्ड....दर्शिनः:—Anticipating or apprehending a break (विच्छेद) in the offering of rice-balls (पिण्ड) at the श्राद्ध ceremony. वंश्याः—Forefathers born in (my) race. स्वधासंग्रहतत्पराः—Intent upon piling up or storing (संग्रह) the offerings (स्वधा), against the future. The king means that in the absence of a son to him, there will be no one to give these offerings to the manes. Against

such an emergency, therefore, these predecessors must be storing the greater part of my offerings to them, which means starvation to them at this time. न प्रकामभुजः—Not eating to their heart's content. (प्रकामम्).

67. Construe : मत्परं दुर्लभं मत्वा मया आवर्जितं पयः पूर्वैः स्वनिःश्वासैः कवोष्णम् उपभुज्यते नूनम् ।

पूर्वैः-By my predecessors स्वनिःश्वासैः कवोष्णम्—Rendered slightly warm by their (hot) sighs. कवोष्ण is explained as किञ्चिदुष्ण slightly warm, tapid. Cf. शाकु० VI. 25.

68. Construe : इज्या..त्मा प्रजा..मीलितः सः अहं लोकालोकः अचलः इव प्रकाशश्च अप्रकाशश्च ।

इज्याविशुद्धात्मा—With my soul purified and brightened by the sacrificial rites. प्रजालोपनिमीलितः—Totally eclipsed by the failure of offspring. निमीलन is an astronomical term meaning 'total eclipse.' लोकालोकः— 'It is the name of a mythical mountain, dividing the visible world from the regions of darkness. The लोकालोक, called also चक्रवाल, is really the wall of clouds that bounds our horizon all around us. The word literally means that which has the world of beings and also the world of no beings,' The name has reference to the mythical conception that the लोकालोक is a round chain of mountains, surrounding like a wall, the earth, conceived to be flat like a disc within which wall the sun and all the heavenly bodies move, and beyond which pervades entire darkness.'—Pandit. प्रकाशश्चाप्रकाशश्च—Bright and at the same time lost in darkness.

69. Construe:—तपो...भवं पुण्यं लोकान्तरसुखम् । शुद्धवंश्या सन्ततिः हि परत्र इह च शर्मणे (भवति) ।.

लोकान्तरसुखम्—Conducive to happiness (सुख) in the next world. शर्मणे—Note the use of the Dative, in accordance with Pāṇini's Sūtra, क्लृपि संपद्यमाने च ।

70. Construe:—विधातः, तया हीनं मां स्नेहात् स्वयं सिक्तं वन्ध्यं आश्रमवृक्षकं इव पश्यन् कथं न दूयसे ।

विधातः—Voc. of विधातृ 'creator.' The epithet implies that वसिष्ठ can do a lot, if he intends to grant his request. न दूयसे-Are not pained. वन्ध्यं—Barren, fruitless. The poet means that the king's condition without progeny should be to वसिष्ठ as painful as the sight of a barren tree which he himself has tended and watered out of affection; since वसिष्ठ feels the same attachment and looks after his interests equally well. Observe the appropriateness of the simile, as being drawn from the daily scenes so perfectly familiar to the person addressed.

71. Construe : भगवन्, मे अन्त्यं ऋणं अनिर्वाणस्य दन्तिनः अरुंतुदं आलानं इव असह्यपीडं अवेहि ।

अन्त्यं ऋणं—The last debt i. e. the debt to be paid to the manes. Three debts have been recognised by the law-givers in the case of every man; the debt of the sages, which he pays by the study of the Vedas; the debt of the gods, paid by the performance of sacrificial rites, and lastly the debt of the manes, which is paid by begetting a son. अनिर्वाणस्य—who had not the pleasure of a plunge in water (निर्वाण). अरुंतुदं—Cutting or wounding the vital parts, painful—अरूंषि तुदतीति । आलानं-The post to which an elephant is tied. Cf. सोढुं न तत्पूर्वमवर्णमीशे आलानिकं स्तम्भमिव द्विपेन्द्रः । रघु० XIV. 38. It also means that a chain by which an elephant is secured to the post. असह्यपीडं giving an unbearable pang.

72. Construe: तात, तस्माद् यथा मुच्ये तथा संविधातुम् अर्हसि । इक्ष्वाकूणां दुरापे अर्थे सिद्धयः त्वदधीनाः ।

संविधातुम्—To bring about, to manage. दुरापे—Difficult to gain or achieve. The king means that the इक्ष्वाकु kings have always gone to वसिष्ठ in the last resort, whenever they found that their efforts had failed to bring them success.

73. Construe इति राज्ञा विज्ञापितः ऋषिः ध्यान..लोचनः क्षणमात्रं सुप्तमीनः ह्रदः इव तस्थौ ।

ध्यानस्तिमितलोचनः—With his eyes closed in meditation सुप्तमीनः ह्रद इव–Like a big pool of water, with fish inside slumbering. ह्रद Corresponding with the Marāṭhī word डोह, means 'a big pool of water.' In the simile the eyes correspond to the fish. Cf. चटुलशफरोद्वर्तनप्रेक्षितानि । मेघ० I.

74. Construe : स प्रणिधानेन भावितात्मा भुवोः भर्तुः सन्ततेः स्तम्भकारणम् अपश्यत् । अथ एनं प्रत्यबोधयत् ।

प्रणिधानेन भावितात्मा—With his soul purified by his mental concentration (प्रणिधान). सन्ततेः स्तम्भकारणम्–The cause of obstruction in the continuity of his line प्रत्यबोधयत्–Enlightened, informed.

75. Construe : पुरा शक्रम् उपस्थाय उर्वीं प्रति यास्यतः तव पथि कल्प..छायाम् आश्रिता सुरभिः आसीत् ।

उपस्थाय—Having waited upon, having worshipped. सुरभिः—The name of कामधेनु or the famous cow of plenty कल्पतरुः–A wish-granting (heavenly) tree.

76. Construe : ऋतुस्नाताम् इमां राज्ञीं धर्मलोपभयात् स्मरन् प्रदक्षिणक्रियार्हायां तस्यां त्वं साधु न आचरः ।

ऋतुस्नातां–Bathed after menstruation (ऋतु). धर्मलोपभयात् Through fear of the violation of the religious injunction governing the marital relation between a husband and a wife. Vide quotations of मल्लिनाथ from मनु and पराशर, on this point. प्रदक्षिणक्रियार्हायाम्—Who deserved the mark of respect viz. circumambulation, from you.

77. Construe : 'यस्मात् माम् अवजानासि अतः मत्प्रसूतिम् अनाराध्य ते प्रजा न भविष्यति' इति सा त्वां शशाप ।

अवजानासि Disrespect, look down upon. अनाराध्य–Without having propitiated.

78. Construe : राजन्, आकाशगङ्गायाः उद्दामदिग्गजे स्रोतसि नदति, स शापः त्वया न श्रुतः, सारथिना च न श्रुतः ।

आकाशगङ्गा—The heavenly Ganges i. e. the Ganges, before it has come down on the earth. This is really the galaxy or the milky way उद्दामदिग्गजे स्रोतसि—(नदति सति)—Loc. Absolute. The stream with the quarter elephants (sporting) unrestrained (उद्दाम). There are eight elephants belonging to the eight regents of the quarters, and they are supposed to assist them in the protection of their directions. They are:—ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः। पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥—Amara. नदति-Loc. Sing. of नदत्-Pres. Part. from नद् 'to roar.'

79. Construe : तदवज्ञानात् आत्मनः ईप्सितं सार्गलं विद्धि । पूज्य... .. क्रमः हि श्रेयः प्रतिबध्नाति ॥

तदवज्ञानात् Through her insult. सार्गलम्. Possessed of an impediment or obstruction (अर्गल) पूज्यपूजाव्यतिक्रमः—Violation viz. failure to worship those who deserve to be worshipped (पूज्य) श्रेयः प्रतिबध्नाति—hinders or stands in the way of welfare (श्रेयस्).

80. Construe. सा च इदानीं दीर्घसत्रस्य प्रचेतसः हविषे भुजंग.. द्वारं पातालम् अधितिष्ठति ।

दीर्घसत्रस्य—Who is performing a long sacrifice. दीर्घसत्र—"The length of time required for a Sattra varies between one year and a thousand years. The peculiarity of a दीर्घसत्र sacrifice, as distinguished from a common यज्ञ, is that whereas in the latter the merit resulting from the sacrifice belongs wholly to tbe Yajamāna, and the only advantage gained by the sixteen priests is the dakṣinā they receive,—in the former the merit is divided among the sixteen priests and the sacrificer or the Yajamāna"—Pandit. प्रचेतसः-of प्रचेतस् i. e. वरुण, the lord of the nether world. भुजङ्गपिहितद्वारम्-whose gates are closed i. e. guarded by the Bhujaṅgas. These are imaginary beings of exquisite beauty, belonging to the serpent kind and inhabiting the nether world. पिहित=अपिहितः P. P. of अपि+धा 'to hide, to conceal.

81. Construe. तदीयां सुतां सुरभेः प्रतिनिधिं कृत्वा शुचिः सपत्नीकः आराधय । सा हि प्रीता कामदुघा (भवति) ।

प्रतिनिधिं—Representative. कामदुघा-One who yields the desires.

82. Construe. इति वादिनः एव होतुः अस्य आहुतिसाधनं नन्दिनी नाम अनिन्द्या धेनुः वनाद् आववृते ।

आहुतिसाधनम्—The source of oblations (of ghee). अनिन्द्या Blameless. आववृते-Perfect III sing. of आ+वृत्-Returned.

83. Construe : पल्लव...पाटला ललाटोदयम् आभुग्नं श्वेतरोमाङ्कं-नवं शशिनं संध्या इव बिभ्रती (धेनुः) ।

Verses 83-85 describe the cow, as she came from the forest. पाटला—having a reddish colour. ललाटोदयम्—Appearing on the forehead. आभुग्नं-Slightly bent, curved. नवं शशिनम्-The new moon having a crescent shape.

84. Construe : कोष्णेन अवभृथाद् अपि मेध्येन वत्सालोकप्रवर्तिना प्रस्नवेन भुवम् अभिवर्षन्ती कुण्डोध्नी (धेनुः) ।

कोष्णेन The same as कवोष्ण, meaning 'slightly warm, tepid. अवभृथ-It is a sacrificial term, meaning the ceremony of ablution which is performed by the sacrificer at the end of the sacrifice. मेध्य—Sacred, holy, lit. 'that which has to be killed or sacrificed.' प्रस्नवेन-By the stream of milk flowing from the udder. Cf. Mar. word पान्हा. वत्सालोकप्रवर्तिना which proceeded at the sight of the calf. कुण्डोध्नी-A cow with a full udder, as big as a pitcher. "The word is derived from कुण्ड 'a pitcher. and ऊधन्, with the affix ई. ऊधन् has originally, like अहन् two crude forms, viz. ऊधन् and ऊधर्, (sometimes ऊधस्). The न् in कुण्डोध्नी is, therefore. radical and not extraneous, as the grammarians have it.—Pandit.

85. Construe : खुरोद्धूतैः अन्तिकात् गात्रं स्पृशद्भिः रजःकणैः मही-क्षितः तीर्थाभिषेकजां शुद्धिम् आदधाना (धेनुः) ।

खुरोद्धूतैः—Raised by her hoofs (खुर). अन्तिकात्—From a close distance, near. गात्रं स्पृशद्भिः—Touching the body (गात्रं) तीर्थाभिषेकजां—arising from an ablution (अभिषेक) at a holy place. आदधाना—Causing i.e. giving purity.

86. Construe : निमित्तज्ञः तपोनिधिः पुण्यदर्शनां तां दृष्ट्वा आशं... प्रार्थनम्, याज्यं पुनः अब्रवीत् ।

निमित्तज्ञः—One who is well versed in omens, good or bad. The epithet is significant, since the advent of the cow just at this time is being interpreted as a good oomen by the sage. आशंसितावन्ध्यप्रार्थनम्—Whose request or prayer (प्रार्थनम्) for his cherished desire was to be fruitful (अवन्ध्य). याज्यम्—याजयितुं योग्यम्—Lit. worthy of being made to perform a sacrifice, fit to be a sacrificer for whom वसिष्ठ would be the officiating priest. राजा यजति, वसिष्ठस्तं याजयति, इति राज्ञो याज्यत्वम् ।

87. Construe : राजन् आत्मनः सिद्धिम्, अदूरवर्तिनीं विगणय यद् इयं कल्याणी नाम्नि कीर्तिते एव उपस्थिता ।

अदूरवर्तिनी—Not distant, near (in time) कल्याणी—The blessed or auspicious cow. नाम्नि कीर्तिते एव, Just when her name was mentioned (कीर्तिते).

88. Construe : वन्यवृत्तिः (त्वम्) इमां गां शश्वत् आत्मानुगमनेन विद्याम् इव अभ्यसनेन प्रसादयितुम् अर्हसि ।

वन्यवृत्तिः—Living or maintaining (वृत्तिः) yourself on the forest-produce (वन्य). शश्वत् आत्मानुगमनेन—by a constant (शश्वत्) personal attendance (on her). अभ्यसनेन—by constant study or close application.

89. Construe : अस्यां प्रस्थितायां प्रतिष्ठेथाः । स्थितायां स्थितिं आचरेः । निषण्णायां निषीद । पीताम्भसि (अस्याम्) अपः पिबेः ।

पीताम्भसि (अस्याम्)—When she has drunk water (अम्भस्). The sage means that in all his movements, the King is to be guided by the movements of the cow.

90. Construe : वधूः च भक्तिमती प्रयता (सती) अर्चिताम् एनां प्रातः आ तपोवनात् अन्वेतु सायम् अपि प्रत्युद्व्रजेत् ।

प्रयता—Purified. अन्वेतु—Let her follow. Imp. 3rd per. sing. of अनु+इ. प्रत्युद्व्रजेत्—Should go forth to welcome, should greet.

91. Construe : इति त्वम् आ प्रसादात् अस्याः परिचर्यापरः भव । ते अविघ्नम् अस्तु । पिता इव (त्वं) पुत्रिणां धुरि स्थेयाः ।

परिचर्यापरः—परिचर्या एव परं यस्य सः—Solely devoted to her service or attendance. अविघ्नं—विघ्नस्य अभावः—Absence of impediment, This is a नित्यसमास. पुत्रिणाम्—Of those who are gifted with noble sons. धुरि स्थेयाः—May you stand at the head, lit. at the yoke (धुरि), स्थेयाः—Subjunctive. II sing. of स्था.

92. Construe : देशकालज्ञः प्रीतिमान् शिष्यः सपरिग्रहः आनतशासितुः आदेशं तथा इति प्रतिजग्राह ।

देशकालज्ञः—Knowing full well the significance of the proper time and place; as मल्लिनाथ notes, the place was the vicinity of the sacred fire, and the time, the end of daily evening sacrifice; these factors lend a peculiar infallibility to the knowledge and utterances of the sage. सपरिग्रहः—With his wife (परिग्रह) Cf. प्रयतपरिग्रहद्वितीयः । I. 95. शासितुः—Of the teacher (शासितृ).

93. Construe : अथ प्रदोषे दोषज्ञः सूनृतवाक् स्रष्टुः सूनुः उर्जितश्रियं विशांपतिं संवेशाय विससर्ज ।

प्रदोषे—At night-fall, or the first part of the night. दोषज्ञः—One who knows faults or errors, (shapes his behaviour accordingly). संवेशाय—For the purpose of sleeping (संवेश). विशांपतिः—The lord of the subjects (विशः), king. सूनृतवाक्—Having a truthful and agreeable speech (सूनृत). ऊर्जितश्रियम्—Possessed of distinguished or exalted (ऊर्जित) fortune. The reading उदितश्रियम् is preferred by certain editions. It means 'Whose good fortune began to appear.'

94. Construe : कल्पवित् मुनिः तपःसिद्धौ सत्याम् अपि नियमापेक्षया अस्य (राज्ञः) वन्याम् एव संविधां कल्पयामास ।

कल्पवित्—Knowing full well the form of observance (कल्प) of the vow. तपःसिद्धौ अपि—Loc. Absolute. Although the power of penance to create all amenities for the king in the forest was there in the sage. नियमापेक्षया—In view of the vow that the king was to observe, the vow requiring the king to lead a hermit's life. वन्यां संविधां कल्पयामास—made or provided (for him) such arrangements as are to be had in the forest, viz. a bed of grass in a hut.

95. Construe : सः कुलपतिना निर्दिष्टां पर्णशालाम् अध्यास्य प्रयत-..द्वितीयः कुशशयने संविष्टः तच्छिष्या‥सानां निशां निनाय ।

निर्दिष्टाम्—Pointed out, shown. पर्णशालाम् अध्यास्य. Occupying the hut, thatched with dry leaves (पर्णशाला). Note that the root आस्, with the preposition अधि, meaning 'to occupy', governs the accusative, in accordance with Pāṇini's sūtra, अधिशीङ्स्थासां कर्म । प्रयत··द्वितीयः—With his chaste wife as his companion. तच्छिष्या···सानाम् (निशाम्)—The night whose end (अवसान) was told by the vedic recitation of the sage's pupils. The king in his palace arose with the announcement of the bards; here, however, in the absence of the bards, the king was awakened by bard-like pupils singing vedic recitations in the early morning.

SECOND CANTO

1. Construe : अथ यशोधनः प्रजानाम् अधिपः प्रभाते जाया...माल्यां पीत..वत्साम् ऋषेः धेनुं वनाय मुमोच ।

जाया..माल्याम् (धेनुम्)—Who was made to accept the perfumes (गन्ध) and flower-garlands (माल्याम्) by the (king's) wife. पीतप्रतिबद्धवत्साम्—With her calf who (first) drank and was then tied again (प्रतिबद्ध). पीत—is explained as पीतम् (पानम्) अस्यास्तीति—'Having its fill of drink,' the word being made up of पीत 'drink,' and the possessive affix अ. It may, however, be looked upon as a Past Passive Participle of पा, used in an intransitive sense. वनाय मुमोच—वनं गन्तुं मुमोच—Released her to go to the forest: the Dative वनाय used according to पाणिनि's sūtra 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' II. 3. 14. Cf. चापलाय प्रचोदितः। I. 9.

2. Construe : अपांसुलानां धुरि कीर्तनीया मनु...पत्नी खुर..पांसुं तस्याः मार्गं स्मृतिः श्रुतेः अर्थम् इव अन्वगच्छत् ।

अपांसुला—A chaste woman, Lit. one who has no faults (पांसवः). The affix ल (लच्) at the end of the word पांसु denotes 'possession' खुरन्यासपवित्रपांसुम् (मार्गम्)—The dust (पांसु) on which was purified by the tread (न्यास) of her hoofs. स्मृतिः श्रुतेरर्थमिव. The word स्मृति refers to the law-books of मनु, याज्ञवल्क्य and others, who lay down various injunctions for man's guidance in his social and religious life; while by the श्रुति is to be understood the Vedic texts, like the Saṁhitās, the Brāhmaṇās, Āraṇyakas, Upaniṣads and Sūtras as well. Now the convention is that the Smṛtis must lay down nothing that contradicts the Vedic code of life, and in matters where such a conflict between the Smṛti and the Śruti arises, the latter has the preference, the Smṛti being set aside. Cf. श्रुतिस्मृतिविरोधे तु श्रुतिरेव गरीयसी । अविरोधे सदा कार्यं स्मार्तं वैदिकवत् सता ॥ जाबालिः Also विरोधे त्वनपेक्षं स्यादसति ह्यनुमानम् । जैमिनि० I. 33. The simile, no doubt is appropriate, and was especially so in the days of Kālidāsa, when the sanctity of the Vedas was being keenly appreciated, and men looked up to these texts for inspiration and guidance in the conduct of their daily life. We cannot therefore agree with Mr. Pandit who remarks that '..now and then he uses similes which seem to be objectionable on this ground that the object to which anything is compared is less intelligible or vivid than the thing itself.'

3. Construe : दयालुः यशोभिः सुरभिः राजा तां दयितां निवर्त्य सौरभेयीं पयो..समुद्रां गोरूप..धराम् उर्वीम् इव जुगोप ।

यशोभिः सुरभिः—Shining in his glory; सुरभिः is मनोज्ञः beautiful, handsome, shining. The word is particularly appropriate here as an epithet of the king : for the cow entrusted to his care is सौरभेयी—i. e. the offspring of सुरभि; thus the poet suggests the almost maternal solicitude which the king felt for her. पयोधरीभूत etc. The Earth is often in our mythology represented as assuming the form of a cow : thus Kālidāsa in Kumāra I. 2 tells us how at Pṛthu's instance the mountains made Himālaya the calf and milked the earth who had assumed the form of a cow, so that she yielded them splendid gems and herbs. पृथूपदिष्टां दुदुहुर्धरित्रीम् ॥ There is also a further suggestion : the king who was tending the cow was nevertheless fulfilling his proper office of king. Cf. दुदोह गां स यज्ञाय । रघु० I. 26. the epithet पयोधरीभूत etc. can also, as suggested by मल्लिनाथ, be taken with the cow thus : पयसा दुग्धेन अधरीभूताः चत्वारः

समुद्राः यस्याः सा । who surpassed the oceans by her milk; she was the cow of plenty.

4. Construe : व्रताय धेनोरनुचरेण तेन शेषोऽप्यनुयायिवर्गो न्यषेधि । तस्य च शरीररक्षा अन्यतः न । मनोः हि प्रसूतिः स्ववीर्यगुप्ता ।

The last quarter is a generalisation : the king did not require to be protected by others; and that was right; for Manu's descendants depend upon their own valour to defend them. The figure of speech is, therefore, अर्थान्तरन्यास which is thus defined सामान्यं वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यासः ।

5. Construe : स सम्राट् आस्वादवद्भिः तृणानां कवलैः कण्डूयनैः दंशनिवारणैः अव्याहतैः स्वैरगतैश्च तस्याः समा..तत्परोऽभूत् ।

अव्याहतैः स्वैरगतैः Without impeding her free movements —स्वैर is to be explained as स्व ईरः प्रेरणम् अस्मिन् स्वैरम् । where the Vṛddhi vowel is substituted by the Vārttika स्वादीरेरिणोः। सम्राट् See Mallinātha's com. सम्यग राजते इति सम्राट् a paramount sovereign, the chief of a confederation of princes, who has performed the राजसूय sacrifice.

6. Construe: भूपतिः तां स्थितां स्थितः प्रयाताम उच्चलितः निषेदुषीं आसन...धीरः जलमाददानां जलाभिलाषी (इत्थं) छायेव अन्वगच्छत् ।

आसनबन्धधीरः—आसनस्य बन्धे धीरः Patiently seated, or आसनबन्धेन धीरः firm (as though) he was tied down to his seat. निषेदुषीम्—perfect part. from सद् with नि., the perfect participles are generally used in the sense of the Aorist in classical literature. Cf. श्रेयांसि सर्वाण्यधिजग्मुषस्ते । रघु० V. 34; तं तस्थिवांसं नगरोपकण्ठे etc. रघु० V. 61. छायेव तां etc. Of course a very appropriate simile, but a commonplace of Sanskrit literature. The objection that छाया is feminine, while भूपतिः who is compared to छाया is masculine and thus this involves the fault of लिङ्गभेद between the उपमान and the उपमेय which is, however, waived by the dictum of Daṇḍin न लिङ्गवचने भिन्ने न हीनाधिकतापि वा । उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥ Cf. रघु I. 89 प्रस्थितायां प्रतिष्ठेथा: etc.

7. Construe : स न्यस्तचिह्नाम् अपि तेजो··मितां राजलक्ष्मीं दधानः अना···राजि: अन्तर्मदावस्थ: द्विपेन्द्र: इव आसीत् ।

"A very king he strode, whose glory shone, unhelped by outward show." अन्तर्मदावस्थ: द्विपेन्द्र: इव like some elephant, "The lord of his herd, whose passion undisplayed burns fierce within." Vallabha refers to four kinds of elephants भद्र, मन्द, मृग and संकीर्ण of which भद्र is spoken of as being अन्तर्मद द्विप: द्वाभ्यां पिबतीति द्विपः For the elephant sucks up water with its (proboscis) trunk and then pours it down its throat, hence it is also called अनेकप.

8. Construe : लता··ग्रथितै: केशै: (उपलक्षित:) स अधिज्यधन्वा मुनि···धेनो: रक्षापदेशात् वन्यान् दुष्टसत्त्वान् विनेष्यन्निव दावं विचचार ।

लताप्रतानोद्ग्रथितै: केशै:—Similarly in IX 51 Daśaratha who has gone to the forest for the pleasures of the chase is described as ग्रथितमौलिरसौ वनमालया "His hair in woodland wreath was bound." अधिज्यधन्वा—ज्याम् अधिगतम् अधिज्यं धनु: यस्य सोऽधिज्यधन्वा । according to Pāṇini धनुषश्च । 4-5-129 धनुरन्तस्य बहुव्रीहेरनङादेश: स्यात् । शार्ङ्गधन्वा । दावं is forest. In the last line the poet fancies that the king's tending the cow was a mere pretext (रक्षा + अपदेश); his real purpose in ranging the forest wild was to tame and discipline (विनेष्यन्निव) the ferocious beasts in the forest.

9. Construe : विसृष्ट···चरस्य पाशभृता समस्य तस्य पार्श्वद्रुमा: उन्मदानां वयसां विरावै: आलोकशब्दम् उदीरयामासु: इव ।

When a king comes, bards hail him with the cries of 'Long live the king,' 'Victory to the king'; the poet here fancies that the wayside trees hymned him with praises under the guise of the gladsome twitter of the birds in them. पार्श्वं is पर्शूनां समूहः । Thus the word पार्श्वं (side) is derived from पर्शु (contraction of परशु) a ribbon. पाशभृता समस्य । पाशभृत् is वरुण who is also called पाशिन्; he is the ruler of the moral order of the universe; he is a विनेता as the king was. Hence the comparison. Cf. रघु IX. 6, आलोकशब्दः is the same as जयशब्दः as explained by वल्लभ—"आलोकस्य दर्शनस्य शब्दः आलोकशब्दः । जय जीवेत्याद्यालोकशब्दः ।" etc. Cf. शाकुन्तल VII. 23 बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया । also विक्रमो॰ II. 17. मया नाम जितं यस्य त्वयायं समुदीर्यते । जयशब्दः सहस्राक्षात् पुरुषान्तरमागतः ।

10 Construe : मरुत्प्रयुक्ताश्च बाललताः आरात् अभिवर्तमानं मरुत्सखाभम् अर्च्यं तं प्रसूनैः पौरकन्याः आचारलाजैरिव अवाकिरन् ।

मरुत्सखाभम् । मरुतः वायोः सखा अग्निः । or as another commentator would have it मरुतां देवानां सखा इंद्रः तत्तुल्या आभा तेजो यस्य तम् । आचारलाजैः etc. It was the custom (आचार) to scatter fried grains when the king passed. Cf. अवाकिरन् वयोवृद्धास्तं लाजैः पौरयोषितः । रघु॰ IV. 27. For the idea that वायु is the friend of अग्नि Cf. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते । रघु॰ X. 40. also समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य । कुमार॰ III. 21.

11. Construe : धनुर्भृतोऽप्यस्य विशङ्कैः अन्तःकरणैः दयार्द्रभावम् (इति) आख्यातं वपुः विलोकयन्त्यः हरिण्यः अक्ष्णां प्रकामविस्तारफलम् आपुः ।

Mark the construction which is somewhat clumsy. The deer watched with unfearing hearts the mild archer. Although he wielded the bow and therefore should have caused fear in them, yet their unfearing hearts told his kindly aspect, his mild nature. And his was a handsome presence; thus they obtained the fruit of their wide-expanding eyes. For the fruit of eyes is to behold lovely objects; vain are our eyes to us if they are not blest with the vision

of lovely things. Cf. उपात्तसारश्चक्षुषा मे स्वविषयः। मालविका० II. 9. 15. भाग्यास्तमयमिवाक्ष्णोः..मन्ये तस्यास्तिरस्करणम्। मालविका० II. 11. अनवाप्तचक्षुःफलोऽसि येन त्वया द्रष्टव्यानां परं न दृष्टम्। शाकुन्तल II. 7. 15. So in विक्रमो० I. 9. the king speaking of Urvaśī says यदृच्छया त्वं सकृदप्यवन्ध्ययोः पथि स्थिता सुन्दरि यस्य नेत्रयोः।. Cf. also हरिमवलोकय सफलय नयने। गीतगो० IX. 6.

12. Construe : स मारुत...रन्ध्रैः कूजद्भिः कीचकैः आपादित··· कृत्यं कुञ्जेषु वनदेवताभिः उद्गीयमानं स्वं यशः शुश्राव।

The word कीचक is very appropriately used : derived from चीक्—चीकति चीकयते वा that which produces a sound and therefore a sounding bamboo; by metathesis we get कीचक according to उणादि० V. 36. चीकयतेराद्यन्तविपर्ययश्च। कीचको वंशभेदः।. For the idea that the bamboos supplied the accompaniment to the songs of the driads or wood nymphs. Cf यः पूरयन्कीचकरन्ध्रभागान्दरीमुखोत्थेन समीरणेन। उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम्। कु० I. 1 शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः। मेघ० I. 60.

13. Construe : गिरि···राणां तुषारैः पृक्तः अनोक···गन्धी पवनः आतपक्लान्तम् अना···पत्रम् आचारपूतम् तं सिषेवे।

The figure of speech is काव्यलिङ्ग where the relation of cause and effect is suggested and not directly expressed. He was nigh fainting from the heat, and carried no sunshade : so the breeze bore sweet fragrance of blossoms and cooling spray from mountain-cataracts to refresh him; while the third आचारपूत suggests according to मल्लिनाथ—that he was entitled to ministration even by the wind which is पवन the purifying element. The word अनोकह is explained thus अनसः (शकटस्य) अकं (वेगं) हन्ति इत्यनोकहः impeding the movement of a chariot, hence a tree. For this description of the wind Cf. भागीरथीनिर्झरशीकराणां वोढा मुहुः कम्पितदेवदारुः । etc. कुमार० I. 15.

14. Construe : गोप्तरि तस्मिन् वनं गाहमाने वृष्ट्या विनापि दावाग्निः शशाम, फलपुष्पवृद्धिः विशेषा आसीत्, सत्त्वेषु अधिकः ऊनं न बबाधे।

Such was the chastening effect of his presence in the forest. The idea is usual and is to be met with particularly in the description of a peaceful hermitage. Cf. विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययाः । वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः । स्वप्नवा० I. 12. Cf. also क्षुद्रान्न जक्षुर्हरिणान्मृगेन्द्राः etc. भट्टि II. 25.

15. Construe : पल्लव···ताम्रा पतङ्गस्य प्रभा मुनेश्च धेनुः दिगन्तराणि संचारपूतानि कृत्वा दिनान्ते निलयाय गन्तुं प्रचक्रमे ।

A very beautiful instance of the figure of speech तुल्ययोगिता—defined thus : नियतानां सकृद्धर्मः सा पुनस्तुल्ययोगिता। where two things which are both objects of description are connected with one common quality and a comparison between them is implied. Here the poet wants to describe both the light of the setting sun and the cow of the sage : the description of both is managed with amazing brevity by the use of common attributes. पल्लवरागताम्रा निलयाय गन्तुं प्रचक्रमे । etc. निलयाय—The dative or the accu. according to गत्यर्थकर्मणि द्वितीयाचतुर्थ्यौ चेष्टायामनध्वनि । पाणिनि II. 3. 12.

16. Construe : मध्य···पालः देवता···क्रियार्थी ताम् अन्वग्ययौ । सतां मतेन तेन सा साक्षात् विधिनोपपन्ना श्रद्धेव च वभौ ।

विधिः is properly a scriptural injunction; here however it means the performance of a religious rite according to such an injunction; mere faith without performance is no good. मध्यमलोकपालः the king is so called because he is the lord of the Earth which is midway between heavens above and the nether regions below. So in विक्रमो० V. 19. 107

Nārada hails the king thus. विजयतां मध्यमलोकपालः। सतां मतेन can be taken according to Mallinātha, with the king and with विधि in the senses of (i) Esteemed or honoured by the good, (ii) Approved, practised by the good.

17. Construe : स पल्वल··यूथानि आवास··वर्हिणानि मृगा··लानि श्यामायमानानि वनानि पश्यन् ययौ।

Mallinātha understands the epithets पल्वलोत्तीर्ण° etc. as giving the reason why the forests were श्यामायमानानि; of course, shades of evening were gathering, and hence the forests darkened; but the boars trooping homeward from the pools, or the peacocks flying to their wonted roosts, or the deer retiring to the dark-green grassy glades—all these are dark in colour; hence Mallinātha is justified in explaining in the way he does; and it is a very happy explanation too. Cf. also. तन्मृगयूथं—श्यामीचकार वनमाकुलदृष्टिपातैः etc. रघु° IX. 55-56.

18. Construe : गृष्टिः नरेन्द्रश्च उभौ (यथाक्रमम्) आपीन··प्रयत्नात् वपुषो गुरुत्वाच्च अञ्चिताभ्यां गताभ्यां तपोवना··पथम् अलंचक्रतुः।

आपीनम् is ऊधः udder; lit. that which is distended all round. गृष्टिः a cow that calves but once, aud hence one who never goes dry. अञ्चित is literally what is honoured or worshipped; and then charming. तपोवनावृत्तिपथम् explained by Mallinātha as तपोवनात् आवृत्तेः पन्थाः तम्। meaning the way which led from and back to the penance-grove; or simply the way back in which case explain तपोवने आवृत्तिः। (Returning to the penance-grove) तस्य पन्थाः। For the meaning of अञ्चित Cf. गतेषु लीलाञ्चितविक्रमेषु। कुमार° I. 34.

19. Construe : वसिष्ठधेनोः अनुयायिनं वनान्तात् आवर्तमानं तं वनिता निमेषा··पङ्क्तिः उपोषिताभ्यामिव लोचनाभ्यां पपौ।

वनिता वनान्तात् The word वनिता for wife is certainly used to secure the effect of alliteration; but also it is very happily used here; for it means not simply woman but one who dearly loves her husband वनिता जनितात्यन्तानुरागायां च योषिति । अमर० III. 2482. The loving wife eagerly awaited their return: she was bidden by the sage to follow the cow to the edge of the forest and receive her coming home. Cf. I. 90. For the idea that she drank him with her unwinking eyes. Cf. विक्रमो० Act I where Ūrvaśī remarks of her friends समदुःखसुखः पिबतीव मां नयनाभ्याम् ।

20. Construe : वर्त्मनि पार्थिवेन पुरस्कृता पार्थिवधर्मपत्न्या प्रत्युद्गता सा धेनुः तदन्तरे दिन··गता संध्या इव विरराज ।

A very happy comparison : the king, the cow, and the queen, are the day, the twilight, and the night, both in sequence of time and place. The cow is already compared to संध्या—रघु० I. 83. The king with his splendour resembles the blazing day : and the queen with her tenderness and beauty, the night illumined by soft moonlight.

21. Construe : साक्षतपात्रहस्ता सुदक्षिणा पयस्विनीं तां प्रदक्षिणीकृत्य प्रणम्य च तस्याः विशालं शृङ्गान्तरम् अर्थसिद्धेः द्वारमिव आनर्च ।

पयस्विनी—(पयस् + विन्) the possessive termination विन् is used in the sense of प्राशस्त्य—the milk she gave was both good and plentiful. The word अक्षताः (न क्षतं येषां ते) is always mas. plural, and denotes whole grains of rice with the husk removed. The space between her horns was as it were the doorway through which the worshipper passed to the fulfilment of his object.

22. Construe : वत्सोत्सुका अपि सा स्तिमिता सपर्यां प्रत्यग्रहीत् इति तौ ननन्दतुः । भक्त्योपपन्नेषु तद्विधानां प्रसादचिह्नानि पुरःफलानि हि ।

The last line has become proverbial : the signs of favour which such revered animals or persons show are indications of the imminent fulfilment of the desired object. पुरःफलानि Having the fruit before them i. e. approaching near at hand.

23. Construe : भुजो···रिपुः दिलीपः सदारस्य गुरोः पादौ निपीड्य सांध्यं च विधिं समाप्य दोहावसाने निषण्णां दोग्ध्रीं पुनरेव भेजे ।

भेजे भुजोच्छिन्न etc. This epithet of the king "Who smote his foes with his arm" is simply used to secure alliteration and does not seem to serve any special object, unless as some suggest it refers to the incident of the king's encounter with the lion which called for the prowess of his arm; analyse भुजाभ्याम् उच्छिन्नाः रिपवः येन सः । पुनरेव—it is not necessary to take एव with दोग्ध्री as Mallinātha does.

24. Construe : गोप्ता गृहिणीसहायः अन्तिक···प्रदीपां ताम् अन्वास्य क्रमेण सुप्तामनु संविवेश प्रातः सुप्तोत्थिताम् अनु उदतिष्ठत् ।

क्रमेण as Mallinātha explains there is no पौनरुक्त्य or tautology due to the use of both क्रमेण and अनु, as the former refers to the succession of the cow's actions while the latter (अनु) refers to those of the cow and the king.

25. Construe : इत्थं प्रजार्थं महिष्या समं व्रतं धारयतः मह··· कीर्तेः दीनो···चितस्य त्रिगुणानि सप्तदिनानि व्यतीयुः ।

धारयतः—He was observing the vow for his own benefit: hence properly धारयतः Parsm. is not right; for a causal verb takes the Atm. when the action benefits the agent. Hence it is to be understood that the vow was practised with ease; for according to पाणिनि III. 2. 130 इङ्धार्योः शत्रकृच्छ्रिणि ॥ आभ्यां शतृ स्यात् अकृच्छ्रिणि कर्तरि । the roots इ and धृ

can take शत (अत्) when they imply absence of effort on the part of the agent.

26. Construe : अन्येद्युः मुनि··धेनुः आत्मानुचरस्य भावं जिज्ञासमाना गङ्गा··शष्पं गौरीगुरोः गह्वरम् आविवेश ।

अन्येद्युः according to पाणिनि V. 3. 22. (quoted by मल्लिनाथ). On the next day i. e. 22nd day. गौरीगुरोः गह्वरम्— a cave of the mountain हिमालय the father of गौरी Cf. अखिलमिदमुष्य गौरीगुरोस्त्रिभुवनमपि नैति मन्ये तुलाम् । किराता० V. 21. Mark the alliteration.

27. Construe : सा हिंस्रैः मनसापि दुष्प्रधर्षा इति अद्रि··क्षणेन नृपेण अलक्षि··तनः सिंहः तां प्रसह्य चकर्ष किल ।

किल according to Mallinātha is used in the sense of अलीके—and not in the sense of "So it was told or said" as we have it in the translation. So the meaning would be the lion did not really seize the cow, but made as if he had forcibly seized her.

28. Construe : गुहा··दीर्घं तदीयम् आक्रन्दम् आर्तसाधोः नृपस्य नगेन्द्रसक्तां दृष्टिं रश्मिषु आदायेव निवर्तयामास ।

Her long-drawn cries re-echoing from the caves aroused the king and recalled his gaze : the poet, therefore, gives us the delightful fancy that the eyes of the king were held as by a leash or thong or reins, and dragged to where the lion stood with the tawny cow pressed beneath his paw; so suddenly was his gaze recalled. आर्तसाधोः Kind to the distress.

29. Construe : धनुर्धरः स पाटलायां गवि तस्थिवांसं केसरिणं सानुमतः धातुमय्याम् अधित्यकायां प्रफुल्लं लोध्रद्रुमम् इव ददर्श ।

The lion was as it were a Lodhra tree full blossoming on the upper ledge of some red-chalk hill. तस्थिवांसम् is a vedic form Perf. Part. from स्था but it is pretty commonly used in classical Sanskrit. The cow was red; hence the अधित्यका (upland upper ledge) is spoken of as धातुमयी and the word केसरिन् for the lion-possessed of the mane (केसर) —is used to make him better resemble the tree with its flowers. In the कुमार० the poet describes how rich in minerals the peaks of the हिमालय are : यश्चाप्सरोविभ्रममण्डनानां संपादयित्रीं शिखरैर्बिभर्ति । वलाहकच्छेदविभक्तरागामकालसन्ध्यामिव धातुमत्ताम् ॥ I. 4.

30. Construe : ततः मृगेन्द्रगामी शरण्यः प्रसभो··रिः जाताभिषङ्गः नृपतिः वध्यस्य मृगेन्द्रस्य वधाय निषङ्गात् शरम् उद्धर्तुम् ऐच्छत् ।

Mark the conscious seeking after effect in the phrases chosen—which do produce though not quite a pleasant—jingle of alliteration. जाताभिषङ्गः—The king felt humiliated that his charge was thus attacked. अभिषङ्गः पराभवः । Cf. ततोऽभिषङ्गानिलविप्रविद्धा । etc. रघु. XIV. 54.

31. Construe : प्रहर्तुः तस्य वामेतरः करः नख··पत्रे सायकपुङ्खे एव सक्ताङ्गुलिः चित्रा··रम्भः इवावतस्थे ।

नखप्रभा etc. The arrow had feathers at one end—and these feathers were those of a heron (कङ्कपत्र); so that as the king held the पुङ्ख or the feather end of the arrow, the sheen of his bright nails covered the heron-feathers. चित्रार्पितारम्भः—The activity of the right hand was arrested as if the hand was a painted hand. अवतस्थे—Atm. according to समवप्रविभ्यः स्थः । पाणिनि I. 3. 23 स्था is Atm. when preceded by सम्, अव, प्र and वि.

32. Construe : बाहुप्रति··मन्युः राजा मन्त्रौ··वीर्यः भोगीव अभ्यर्णम् आगस्कृतम् अस्पृशद्भिः स्वतेजोभिरन्तर् अदह्यत ।

Thus stayed from action, unable to strike the foe though so nigh, the king raged furiously like a cobra constrained by some spell or herb. अभ्यर्णम् is near, standing very close. आगस्कृत् an offender.

33. Construe : निगृहीतधेनुः सिंहः आर्यगृह्यं मनु···केतुं सिंहोरुसत्त्वम् आत्मवृत्तौ विस्मितं तं मनुष्यवाचा विस्माययन् इव निजगाद ।

आर्यगृह्यम्—आर्याणां सतां गृह्यं पक्ष्यम् । a partisan of the noble, one who is always a friend to the noble and the good. केतु is a flag or also light as in the well known Vedic verse केतुं कृण्वन् अकेतवे । पेशो मर्या अपेशसे । "Making light where there was no light; and giving form where all was formless." He was the light of his race i.e. the foremost of his race. विस्माययन् is Pres. part. of the causal of स्मि. The reading विस्मापयन् is noted by मल्लिनाथ who, however, points out how it is grammatically not correct, the correct form being विस्मापयमानः । Here again there is an effort at alliteration.

34. Construe : (हे) महीपाल तव श्रमेण अलम्, इतो प्रयुक्तमपि अस्त्रं वृथा स्यात् । पादपो—शक्ति मारुतस्य रंहः शिलोच्चये न मूर्छति ।

रंहः Neu. force, velocity. मूर्छति—takes effect, prevails against. Cf. मूर्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु also छाया न मूर्छति मलोपहतप्रसादे । शुद्धे तु दर्पणतले सुलभावकाशा ॥ The idea in the second line is beautifully expressed in VIII. 90. द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥

35. Construe : कैलासगौरं वृषमारुरुक्षोः अष्टमूर्तेः पादार्प··· ष्ठम् निकुम्भमित्रं कुम्भोदरं नाम किंकरं मामवेहि ।

The eight forms of Śiva are well known. Cf. शाकुन्तल I. 1. and मालविका० I. 1. निकुम्भ according to the commentator वल्लभ was Pārvatī's lion. पादार्पण etc. पादस्य अर्पणं तदेव अनुग्रहः तेन पूतम् । hallowed or purified by the favour of the lord—viz. his planting his foot on his back.

36. Construe : पुरः अमुं देवदारुं पश्यसि । असौ वृषभध्वजेन पुत्रीकृतः । यः स्कन्दस्य मातुः हेम···निस्सृतानां पयसां रसज्ञः ।

पश्यसि "इति काकुः" as Mallinātha remarks : काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः । अमरः I. 335. It is a change of voice caused by any emotion; it also implies emphasis or question. हेमकुम्भस्तननिःसृतानाम्-पयसाम्-The word पयस् is both milk and water. Hence when the tree is meant, it would mean 'poured from breast-like golden pitchers'; while it is also possible to take it with स्कन्द "who tasted her milk coming out from her breasts as from golden jars." Of course there is a slight grammatical difficulty, for strictly in the उपमितिसमास the उपमेय स्तन should come first—the form being स्तनहेमकुम्भ०; but after all there is no question that the poet does imply the comparison between स्कन्द and the tree who were both nurslings of the divine mother. Cf. पयोघटैराश्रमबालवृक्षान्संवर्धयन्ती स्वबलानुरूपैः । असंशयं प्राक्तनयोपपत्तेः स्तनन्धयप्रीतिमवाप्स्यसि त्वम् ॥ रघु० XIV. 78.

37. Construe : कदाचित् कटं कण्डूयमानेन वन्यद्विपेन अस्य त्वगुन्मथिता । अथाद्रेस्तनया असुरास्त्रैरालीढं सेनान्यमिव एनं शुशोच ।

वन्यः is वने भवः । सेनानी is स्कन्द the leader of the heavenly hosts. Cf. अमी हि वीर्यप्रभवं भवस्य जयाय सेनान्यमुशन्ति देवाः । कुमार० III. 15. आलीढम् is क्षतम्-wounded.

38. Construe : तदा प्रभृत्येव वनद्विपानां त्रासार्थं शूलभृता अङ्का-...वृत्ति सिंहत्वं विधाय अस्मिन्नद्रिकुक्षौ अहं व्यापारितः ।

अङ्कागत......वृत्ति—अङ्कम् आगताः सत्त्वाः वृत्तिर्यस्मिन् तत् । goes with सिंहत्वम् ।. The dread trident-bearer placed him there to scare in lion-shape all wild elephants, and prey on beasts that ventured near those haunts.

39. Construe : तस्य क्षुधितस्य मम तृप्त्यै परमेश्वरेण प्रदिष्टकाला एषा अलम् । सुरद्विषश्चान्द्रमसी सुधेव मे शोणितपारणा उपस्थिता ।

It is better to split the sentence into two as shown above, rather than take it as one sentence with its involved construction as मल्लिनाथ does. पारणा is व्रतान्त. भोजनम्—The meal that ends the fast or the vow. सुरद्विषः—Of Rāhu, the enemy of the Gods; referring to the popular belief that the demon Rāhu swallows the moon in her eclipse. The moon is full of सुधा. Cf. रविमावसते सतां क्रियायै । सुधया तर्पयते सुरान् पितृंश्च । विक्रमो० III. 7. The simile is very appropriate, because eclipses, too, are ordered at stated intervals by the lord; and the demon cannot leave his place to pounce upon the moon, but can prey upon her when the latter is अङ्कागत i.e. approaches him as at an eclipse.

40. Construe :—स त्वं लज्जां विहाय निवर्तस्व, भवान् गुरोः दर्शित...भक्तिः । यद्रक्ष्यं शस्त्रेण अशक्यरक्ष तत् (नष्टमपि) शस्त्रभृतां यशः न क्षिणोति ।

स त्वम्-That you, therefore you, you, under these circumstances. Mark the slight irregularity in the first line when the king is addressed in the second person त्वम् and immediately referred to in the third person भवान्. रक्ष्यम्—Charge, what ought to be protected, being committed to one's charge. "When arms are vain, to fail can shame no warrior."

41. Construe :–पुरुषाधिराजः इति प्रगल्भं मृगाधिराजस्य वचः निशम्य गिरिशप्रभावात् प्रत्याहतास्त्रः आत्मनि अवज्ञां शिथिलीचकार ।

प्रगल्भम् Bold, or as some suggest intelligent, significant. Cf. कुमार V. 30. गिरिशः derived as गिरौ शेते इति । But then the proper form should be गिरिशयः according to पाणिनि III. 2. 15. This however is a Vedic form. Or it may be explained as गिरि+शः, श being a possessive affix—गिरिः अस्य अस्तीति अर्थात् आश्रयत्वेन । अवज्ञाम् etc. the king no longer scorned himself.

42. Construe : तत्पूर्वभङ्गे इषुप्रयोगे वितथप्रयत्नः वज्रं मुमुक्षन् त्र्यम्बकवीक्षणेन जडीकृतः वज्रपाणिरिव एनं प्रत्यब्रवीत् ।

तत्पूर्वभङ्गे—Of which that was the first failure. Some read सङ्गे for भङ्गे and सङ्ग is explained as रोध: hindrance; but it is difficult to understand सङ्ग: as meaning "hindrance" despite the commentators. त्र्यम्बक is popularly explained as त्रीणि अम्बकानि यस्य । and Cf. the वटु chaffing Pārvatī in the कुमार० on her love for the three-eyed god वपुर्विरूपाक्षमलक्ष्यजन्मता etc. The reference here is to the story told in महाभा० द्रोण० अ. २००; when Mahādeva burnt the three cities of the demons, Indra was present to witness the work of destruction, and seeing Durgā bearing a wondrous child in her arms, he got jealous and raised his thunderbolt to destroy the child; when all of a sudden his arm became stiff. Brahman then asked Indra to propitiate the child which was no other than Śiva himself; from that time, Indra received the name वज्रपाणि:.

43. Construe : (हे) मृगेन्द्र संरुद्धचेष्टस्य तद्वचः कामं हास्यं यदहं विवक्षुः ।(यतः) भवान् प्राणभृताम् अन्तर्गतं सर्वं भावं वेद अतः हि अभिधास्ये ।

कामम्—आकामानुमतौ कामम् । अमर० III. 2875. It implies an assent given with reluctance; granted that, allowing for agreement's sake. etc.

44. Construe : स्थावरजङ्गमानां सर्ग...हेतुः स मे मान्यः । आहिताग्नेः गुरोः अपि पुरस्तात् नश्यत् इदं धनम् अनुपेक्षणीयम् ।.

God Śiva is properly the destroyer; yet he is spoken of as the supreme being : for to the devotee, his particular deity is always the supreme being. This is what Max Müller calls henotheism. स्थावरः- स्थानशीलः स्था+वरच् according to स्थेशभासपिसकसो वरच् । पाणिनि III. 2. 175. While जङ्गमः is जङ्गम्यते वक्रं गच्छतीति according to नित्यं कौटिल्ये गतौ । पाणिनि III.

1. 23.; the frequentative affix यङ् is applied in the sense of irregular movement; or it is applied to express frequency merely.

45. Construe : स त्वं मदीयेन देहेन शरीरवृत्तिं निर्वर्तयितुं प्रसीद । दिनावसा...वत्सा इयं महर्षेः धेनुः विसृज्यताम् ।

स त्वम्-Since he was ordered by Lord Śiva to prey upon beasts that ventured near him. The epithet दिनावसान etc. is purposely used to excite the lion's pity.

46. Construe : अथ भूते...वर्ती स गिरिगह्वराणाम् अन्धकारं दंष्ट्रामयूखैः शकलानि कुर्वन् किंचिद्विहस्य अर्थपतिं भूयो बभाषे ।

अन्धकारं शकलानि कुर्वन्—is quite an odd and unusual construction : as the lion laughed his flashing teeth shone through the darksome caves and split up the thick mass in each cave into a number of pieces. अर्थपतिम् for the king is quite significant : the lion laughed at the king's words—but after all those words of the king were not quite laughable. He was the lord of अर्थ or sense, and he easily worsted his opponent in argument.

47. Construe:–एकातपत्रं जगतः प्रभुत्वं नवं वयः इदं कान्तं वपुः च अल्पस्य हेतोः बहु हातुमिच्छन् त्वम् मे विचारमूढः प्रतिभासि ।

आतपात् त्रायते इति आतपत्रम्—Here राजच्छत्रम् । While एकात° shows universal sovereignty. "Wouldst thou renounce in haste bright life and youth and sovereign sway for a mere trifle? It is sheer madness, king." अल्पस्य हेतोः the genitive according to 'षष्ठी हेतुप्रयोगे.'

48. Construe:–तव भूतानुकम्पा चेत् त्वदन्ते इयं एका गौः स्वस्तिमती भवेत् । (हे) प्रजानाथ जीवन् पुनः पितेव प्रजाः शश्वत् उपप्लवेभ्यः पासि ।

स्वस्तिमती—lit. possessed of safety or well-being i. e. saved from death. The affix मतुप् is here used after an

अव्यय, उपप्लवेभ्यः—उपप्लव is from उप + प्लु to flow over, pass over—hence a calamity. Cf. रघु० X. 5, XIV. 64; कुमार II. 32.

49. Construe:–अथ एकधेनोः अपराधचण्डात् कृशानुप्रतिमात् गुरोः बिभेषि घटोघ्नीः गाः स्पर्शयता भवता अस्य मन्युः विनेतुं शक्यः ।

घटोध्नीः—घटा इव ऊधांसि यासां ताः । With pot-like udders. भवता अस्य मन्युः विनेतुं शक्यः । or the alternative अस्य मन्युं विनेतुं भवता शक्यम् । both are legitimate constructions. स्पर्शयता—giving, presenting-विश्राणनं वितरणं स्पर्शनं प्रतिपादनम् इत्यमरः ।

50 Construe : तत् कल्याणपरम्पराणां भोक्तारम् ऊर्जस्वलम् आत्मदेहं रक्ष । महीतल...भिन्नम् ऋद्धं राज्यं हि ऐन्द्रं पदम् आहुः ।

ऊर्जस्वलम्-ऊर्जो बलमस्यास्तीति । Powerful. If you are afraid that you will lose the heavenly regions by allowing the cow to be killed, you are mistaken : for Indra's state, save that you dwell on earth, scarce passes yours.

51. Construe : मृगेन्द्रे एतावदुक्त्वा विरते सति गुहागतेन अस्य प्रतिस्वनेन शिलोच्चयः अपि प्रीत्या तमेव अर्थं क्षितिपालम् उच्चैरभाषतेव ।

So spoke the lion, and the mountain caves, loud echoing seemed to urge that same plea in flattering tones. A fine उत्प्रेक्षा or conceit. शिलोच्चयः is mountain, already used by the poet in II. 34.

52. Construe : देवानुचरस्य वाचं निशम्य मनुष्यदेवः तद...राक्षया धेन्वा निरीक्ष्यमाणः सुतरां दयालुः (सन्) पुनरप्युवाच ।

Mark the words देवानुचरस्य and मनुष्यदेव suggesting that while the one was a mere servant of the lord (देव) the other was the lord himself. तदध्यासितकातराक्ष्या तेन सिंहेन यद् अध्यासितं तेन कातरे अक्षिणी यस्यास्तया । or also तेन अध्यासिता तदध्यासिता ।

सा चासौ कातराक्षी च तया। This is the reason why the king was much more moved. The figure is काव्यलिङ्ग here.

53. Construe : क्षतात् त्रायते इति उदग्र: क्षत्रस्य शब्द: भुवनेषु रूढ: किल। तद्विपरीतवृत्ते: राज्येन किम्, उपक्रोशमलीमसै: प्राणैर्वा किम्।

This is answer to 47-48. किल is used in the sense of वार्तायाम्। as is well known, as is traditionally understood. उदग्र: शब्द:—The proud or exalted title of a क्षत्रिय: The word is not केवलरूढ—merely coventional but its etymology also supports the sense—it is योगरूढ. See मल्लिनाथ, मलीमस—मल + the Possessive affix इमस. Cf. स क्षत्रियः त्राणसहः सतां यः। etc. किराता॰ III. 48.

54. Construe : महर्षेरनुनय: च अन्यपयस्विनीनां विश्राणनात् कथं नु शक्य:। इमां सुरभे: अनूनां अवेहि। त्वया तु अस्यां रुद्रौजसा प्रहृतम्।

अनुनय:—Removal of anger. विश्राणनात्—Giving, presenting. The च here, as Mallinātha points out, is used in the sense of वा.

55. Construe : सेयं स्वदेहा...ष्क्रयेण मया भवत: मोचयितुं न्याय्या। एवं तव पारणा विहता न स्यात् मुने: क्रियार्थश्च अलुप्त: भवेत्।

The पारणा—meal after a fast is as much a duty enjoined as the fast itself; निष्क्रय is ransom, exchange and not price.

56. Construe : परवान् भवान् अपि इदम् अवैति—तव हि देवदारौ महान् प्रयत्न:। स्वयमक्षतेन रक्ष्यं विनाश्य नियन्तु: अग्रे स्थातुं शक्यं न हि।

स्वयम् is equal to आत्मना, himself unharmed. महान् हि etc. is a parenthetical sentence. You well know that if one loses his charge (रक्ष्यम्) himself unwounded, it were not well to face his lord.

57. Construe : किमपि अहं तवाहिंस्यः मतः चेत् मे यशःशरीरे दयालुः भव । मद्विधानाम् एका...सिषु भौतिकेषु पिण्डेषु अनास्था खलु ।

किमपि according to मल्लिनाथ किंवा if on the other hand; it may also be taken adverbially to mean "for some reason or another." भौतिकेषु-made of the भूतs or elements. एकान्त॰ अवश्यविनाशिषु । एकम् एव अन्तं स्वरूपं यस्य तदेकान्तम् । एकान्तं यथा तथा विध्वस्तुं शीलं येषां तेषु । Cf. अभिमानधनस्य गत्वरैरसुभिः स्थास्नु यशश्चिचीषतः । etc. किरात॰ II 19. also संभावितस्य चाकीर्तिर्मरणादतिरिच्यते । भगव॰ II. 34.

58. Construe : संबन्धमाभाषणपूर्वम् आहुः । वनान्ते संगतयोः नौ स वृत्तः । तद् हे भूत...नुग संबन्धिनः मे प्रणयं विहन्तुं त्वं नार्हसि ।

Cf. यतः सतां सन्नतगात्रि संगतं मनीषिभिः साप्तपदीनमुच्यते । कुमार॰ V. 39. वनान्ते—वनप्रदेशे or simply वने; अन्त either added in the sense of प्रदेश or for the sake of emphasis.

59. Construe : तथेति गामुक्तवते हरये स न्यस्तशस्त्रः सद्यः प्रति-...बाहुः दिलीपः स्वदेहम् आमिषस्य पिण्डम् इव उपानयत् ।

गाम् is वाचम्. Cf. गौर्गौः कामदुघा सम्यक् प्रयुक्ता स्मर्यते बुधैः ॥ काव्या. 1. 6. सद्यः that instant was the charm reversed and the monarch's arm was free. पिण्डम् Cf. भौतिकेषु पिण्डेषु in II. 57.

60. Construe : तस्मिन् क्षणे उग्रं सिंहनिपातम् उत्पश्यतः अवाङ्-मुखस्य प्रजानां पालयितुः विद्या...मुक्ता पुष्पवृष्टिः पपात ।

अवाक् is from अव + अन्च्—अव निम्नम् अञ्चतीति अवाक् । अवाक् मुखं यस्य । With his face hung down. When the lord of the king was expecting death from the lion's spring a rain of flowers fell over him and a sweet voice sounded in his ear.

61. Construe : उत्तिष्ठ वत्स इति अमृतायमानम् उत्थितं वचः निशम्य उत्थितः सन् राजा अग्रतः प्रस्रविणीं गां स्वां जननीम् इव ददर्श सिंहं न ।

अमृतायमानम्—according to उपमानादाचारे । A denominative pres. part. अमृतमिव आचरति इति ।. The cow was a very mother to the king, and distilled milk at the sight of her offspring. A pretty common idea. Cf. इयं ते जननी प्राप्ता त्वदालोकनतत्परा । स्नेहप्रस्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम् । विक्रमो० V. 12. Cf. also I. 84.

62. Construe : विस्मितं तं धेनुरुवाच । (हे) साधो मया मायामुद्भाव्य परीक्षितोऽसि । ऋषिप्रभावात् अन्तकोऽपि मयि प्रहर्तुं न प्रभुः किमुत अन्यहिंस्राः ।

मायाम् उद्भाव्य—We know from the first book of the Rāmāyaṇa how Vasiṣṭha's cow produced through her magic power a host of warriors and drove away Viśvāmitra and his army when Viśvāmitra tried to take the cow by force. (The argument employed is what is called कैमुतिकन्याय—and the figure अर्थापत्तिः—कैमुतिकन्यायेन संसिद्धिः काव्यार्थापत्तिरिष्यते । A fortiori with greater reason.)

63. Construe : ततो मानितार्थी स्वहस्ता...शब्दः स हस्तौ समा...नीय वंशस्य कर्तारम् अन...कीर्तिं तनयं सुदक्षिणायां ययाचे ।

The style is again very much artificial and strained as the poet is striving after effect by using alliterative words.

64. Construe : सा पयस्विनी संतानकामाय राज्ञे तथेति कामं प्रतिश्रुत्य "(हे) पुत्र मदीयं पयः पत्रपुटे दुग्ध्वा उपभुङ्क्ष्व" इति आदिदेश ।

संतानं कामयते इति संतानकामः । कामं is वरं the boon he asked. राज्ञे प्रतिश्रुत्य mark the dative : in the case of श्रु with प्रति and आ the person to whom something is promised is put in the dative प्रत्याङ्भ्यां श्रुवः पूर्वस्य कर्ता । पाणिनि I. 4. 40.

66. Construe : (हे) मातः वत्सस्य होमार्थविधेः च शेषं तव औधस्यं रक्षितायाः उर्व्याः षष्ठांशमिव ऋषेरनुज्ञामधिगम्य उपभोक्तुम् इच्छामि ।

वत्सस्य शेषं of course implies by लक्षणा वत्सपीतस्य शेषम्; the comparison between the cow and the earth is almost inevitable, and curiously enough the word गौ means both a cow and the earth. औधस्यम्—ऊधसि भवम् Milk. That the king is entitled to one-sixth of the earth's produce is a very common idea. Cf. मनु VII. 131-133. Cf. also शाकु० act II नीवारषष्ठभागमस्माकमुपहरन्तु ।

67. Construre : इत्थं क्षितीशेन विज्ञापिता वसिष्ठधेनुः प्रीततरा बभूव । तदन्विता च हैमवतात् कुक्षेः अश्रमेण आश्रमं प्रत्याययौ ।

हैमवतात्–हिमवत्संबन्धिनः कुक्षेः Cf. गौरीगुरोः गह्वरम् II. 26.

68. Construe : प्रसन्नेन्दुमुखः स नृपाणां गुरुः तस्याः प्रसादं गुरवे निवेद्य प्रहर्ष...मितं पुनरुक्तया वाचा प्रियायै शशंस ।

Words were superfluous; his joy-lit face had told her how he had prospered.

69. Construe : अनिन्दितात्मा सद्वत्सलः वसिष्ठेन कृताभ्यनुज्ञः वत्स...शेषं नन्दिनीस्तन्यं मूर्तं शुभ्रं यश इव अतितृष्णः सन् पपौ ।

That fame is white is a commonplace of Sanskrit poetry. Cf. the strange conceit given in काव्यप्र० X तदनु भवतः कीर्तिः केनाप्यगीयत येन सा प्रियगृहमगात् मुक्ताशंका क्व नासि शुभप्रदः । the white-clad maiden stood in fear of detection as the moon slid behind the clouds and darkness prevailed; some one, however, sang the king's fame and covered the earth in its white light, so that the loving maiden could without fear go to her lover's abode. Cf. also हिमाद्रिं त्वद्यशोमृष्टं सुराः शीतेन जानते । कुवलया० The milk of the cow is not compared to fame but is fancied as being fame incarnate ; the figure is उत्प्रेक्षा and not उपमा । Cf. for the idea तेन स्वहस्तार्जितमेकवीरः पिबन्यशो मूर्तमिवाबभासे ॥ रघु० VII. 63.

70. Construe :–वशी वसिष्ठः प्रातः यथो...पारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य तौ दंपती स्वां राजधानीं प्रति प्रस्थापयामास ।

प्रास्थानिकम्–प्रस्थानकाले भवम् customary or appropriate at the time of leaving or setting forth. कालात् ठञ्, इति ठञ् । The word प्रस्थान by लक्षणा means प्रस्थानकालः hence the affix ठञ् (इक) is added. स्वस्त्ययनम् स्वस्ति + अयनम्, ईयते अनेन इति अयनम् । Blessings pronounced by a Brahmin after presentation of offerings.

71. Construe : हुतं हुताशं, भर्तुः अनन्तरम् अरुन्धतीं च, सवत्सां धेनुं च प्रदक्षिणीकृत्य सन्म...भावः नृपः प्रतस्थे ।

सद्भिः मङ्गलैः उदग्रतरः प्रभावः यस्यासौ । Vallabha, however, understands सन्मङ्गल to mean the auspicious omens that occurred at Dilīpa's departure.

72. Construe : धर्मपत्नीसहितः सहिष्णुः स नृपः श्रोत्रा...निना अनु...सुखेन रथेन स्वेन पूर्णेन मनोरथेन इव मार्गं ययौ ।

सहिष्णुः Of a patient nature, सोढुं शीलम् अस्य The car which was free from jolts and created a pleasing sound is compared by the poet to मनोरथ or hope which causes delight as free from obstacles it approaches fulfilment. A similar idea also occurs in मालविका० I. 22 अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥

73. Construe : अदर्शनेन आहितौत्सुक्यं प्रजा...ताङ्गं नवोदयं प्रजाः तृप्तिम् अनाप्नुवद्भिः नेत्रैः ओषधीनां नाथमिव तं पपुः ।

A very beautiful comparison between the emaciate king and the crescent moon is given. The moon too observes the vow of feeding with her nectar gods and manes; and is consequently thin. Cf. नयनवताम् उदियाय बालचन्द्रः । मालती० I. Cf. also पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः । रघु० V. 16 also XIV. 80.

74. Construe : पुरन्दरश्रीः पौरैः अभिनन्द्यमानः उत्पताकं पुर प्रविश्य भुजगेन्द्र...सारे भुजे भूयः स भूमेः धुरमाससञ्ज ।

पुरः पुरीः असुराणां दारयतीति पुरंदरः is an epithet of Indra who is represented in the hymns of the Ṛgveda as destroying the cities of the Asuras. भुजगेन्द्रसमानसारे which had the strength of the lord of serpents, a very significant epithet ; for the lord of serpents is understood in our mythology as supporting the world on his hoods and is an emblem of eternity. The king's arm too was puissant and capable of sustaining the Earth.

75. Construe : अथ द्यौः अत्रेः नयनसमुत्थं ज्योतिरिव, सुरसरित् वह्निनिष्ठ्यूतम् ऐशं तेजः इव राज्ञी नरपति...भूत्यै गुरुभिः लोक...भावैः अभिनिविष्टं गर्भमाधत्त ।

The sage Atri is the author of Vedic hymns. As to the moon being sprung from his eye refer to the quotation from हरिवंश given by मल्लिनाथ. Similarly for the सुरसरित् bearing the seed of the lord refer to the long quotation from the रामायण in the commentary. The king's body is made up of the splendour of the लोकपाल or guardians of the spheres. Cf. मनु॰ अष्टानां लोकपालानां वपुर्धारयते नृपः—विक्रमो॰ V. 21 speaks of the birth of the moon from अत्रि. अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेन्दुः ।

THIRD CANTO

1. Construe : अथ सुदक्षिणा उपस्थितोदयं भर्तुः ईप्सितं सखीजनो...मुखं इक्ष्वाकुकुलस्य संततेः निदानं दौर्हृदलक्षणं दधौ ।

उपस्थितोदयं भर्तुरीप्सितम् is to be construed in apposition to दौर्हृदलक्षणम् ; the desire or the dream of the husband (ईप्सितम्-आप्तुम् इष्टम्) now approaching fulfilment; वल्लभ however takes it as adj. of दौर्हृदलक्षणम्--meaning अभिमतम् wished for, longed by her lord, दौर्हृद is गर्भ and is explained by मल्लिनाथ thus स्वहृदयेन गर्भहृदयेन च द्विहृदया गर्भिणी. निदानम् is आदिकारणम्—the root-cause, chief cause, कौमुदीसुखं Mallinātha notes the reading कौमुदीमहम् which is perhaps better—meaning कौमुदीमहोत्सवम्—the festivity held on a full-moon night.

2. Construe : शरीरसादादसमग्रभूषणा लोध्रपाण्डुना मुखेन (उपलक्षिता) सा विचेयतारका प्रभातकल्पा तनुप्रकाशेन शशिना (उपलक्षिता) शर्वरी इव अलक्ष्यत ।

विचेयतारका—विचेयाः मृग्याः तारकाः यस्यां सा । The stars are so few that one has to make a search for them, hence 'with but a few stars visible'. Here is a beautiful उपमा where the सादृश्य is बिम्बप्रतिबिम्बभावापन्न—i.e. there is the relation of the original and its image between the उपमेय, the उपमान and their attributes ; thus we note a correspondence between शरीरसाद, असमग्रभूषणत्व, लोध्रपाण्डुत्व, मुख and सा and तनुप्रकाशत्व, विचेयतारकत्व, प्रभातकल्पत्व, शशी, शर्वरी respectively. The signs of pregnancy have been duly noted by मल्लिनाथ.

3. Construe : क्षितीश्वरः रहसि मृत्सुरभि तदाननम् उपाघ्रायशुचिव्यपाये पयोमुचां पृषतैः सिक्तं वनराजिपल्वलं (उपाघ्राय) करीव न तृप्तिम् आययौ ।

The fragrance of the earth during the early showers after summer is duly noted by Kālidāsa. The word पल्वल is intentionally used to intimate that being a mere pool it is dried up in summer, so that at the end of it (शुचिव्यपाये) it gives out the smell of earth. As to सुदक्षिणा's mouth smelling of the earth note मल्लिनाथ—गर्भिणीनां मृद्भक्षणं लोकप्रसिद्धमेव.

4. Construe : दिगन्त...रथः हि तत्सुतः मरुत्वान् दिवम् इव भुवं भोक्ष्यते अतः सा अन्यरसान् विलङ्घ्य प्रथमं तथाविधे अभिलाषे मनः बबन्ध ।

The Maruts are the storm-gods in the Veda and Indra is their leader. Cf. इन्द्रज्येष्ठः मरुद्गणः देवासः पूषरातयः । सर्वे मम श्रुता हवम् ॥; later the sense was generalised, so that मरुत् came to mean god in general. The poet gives here the reason why the queen fixed her desire on earthly savours; "as Indra heaven, so shall my son rule Earth; and his car shall range to Earth's remotest bound." so thought the queen. दिगन्तविश्रान्तरथः—दिगन्ते विश्रान्तः रथः यस्य । Whose car will rest (only) at the outmost bound of space; meaning that he would conquer the whole earth and become a चक्रवर्तिन्. Cf. आनाकरथवर्त्मनाम् in I. 8.

5. Construe : मागधी ह्रिया किञ्चित् ईप्सितं मे न शंसति, केषु वस्तुषु स्पृहावती इति अनुवेलम् आदृतः उत्तर...श्वरः प्रियासखीः पृच्छति स्म ।

अनुवेलम्-वेलायां वेलायाम् अनुवेलम् अनुक्षणम्—here अनु shows repetition (वीप्सा) every now and then, constantly. आदृतः—सादरः—with great regard or concern ; in all earnestness. The Kosala country was situated along the banks of the Śarayū, with अयोध्या as its capital. पृच्छति here is द्विकर्मक—its objects being प्रियासखीः and the noun-clause shown by इति.

6. Construe : सा दोहददुःखशीलताम् उपेत्य यदेव वव्रे तदाहृतमपश्यत् । अस्य भूपतेः हि अधिज्यधन्वनः त्रिदिवेऽपि इष्टम् अनासाद्यं नाभूत् ।

दोहदम् is the longing of a pregnant woman. Whenever her cravings gave her pain, the king took care to fulfil them; there was nothing in the world, even in the heavens which the king could not command : for he was a mighty archer. त्रिदिवः the heavens is very queerly explained as त्रिविधं दीव्यति व्यवहरति इति । or त्रयः दीव्यन्त्यत्रेति । It is believed that if the cravings of a woman in pregnancy are not fulfilled the गर्भ or foetus comes to harm. vide मल्लिनाथ.

7. Construe : सा क्रमेण दोहदव्यथां निस्तीर्य प्रचीयमानावयवा पुराण...गमात् अनन्तरं संनद्ध...पल्लवा लतेव रराज ।

After the ailment caused by her longings was over, her frame grew stouter like a plant which having shed its old sere leaves, dons the bright apparel of "new-born spring".

8. Construe : दिनेषु गच्छत्सु तदीयं नितान्तपीवरम् आनीलमुखं स्तनद्वयं भ्रमराभिलीनयोः सुजातयोः पङ्कजकेशयोः श्रियं तिरश्चकार ।

The months rolled swiftly past; and she advanced in pregnancy. We have in विक्रमो० V. 8 the same idea आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् । etc.

9. The construction is quite simple and lucid and presents no difficulty. This is an instance of मालोपमा in which the उपमेय, महिषी is successively compared to a number of उपमानs. सागराम्बराम्—is the sea-clad earth, a common idea we have समुद्रवसना उर्वी in Śākuntala. Mallinātha, however, thinks it as a संज्ञा of the Earth भूतधात्री रत्नगर्भा विपुला सागराम्बरा । शमीमिव. For the idea Cf. शाकुन्तल--अवेहि ब्रह्मन् तनयामग्निगर्भां शमीमिव । IV. 3. सरस्वती—This river loses itself in a sandy desert and is supposed

by poets to be flowing under the Earth's surface. ससत्त्वाम्—आपन्नसत्त्वाम् Pregnant.

10. Construe : धीरः सः प्रियानुरागस्य मनःसमुन्नतेः भुजार्जितानां दिगन्तसंपदां धृतेश्च सदृशीः पुंसवनादिकाः क्रियाः यथाक्रमं व्यधत्त ।

पुंसवन is the first संस्कार performed on a woman's showing clear signs cf conception with a view to secure the birth of a male child. Vide मल्लिनाथ. मनःसमुन्नतिः is औदार्यम्—liberality. धृतिः is joy. He performed these rites with pomp that well might match the wealth earth yielded, the love he had for the queen, and the joy he felt on the occasion.

11. Construe : गृहागतः नृपः सुरेन्द्र...गौरवात् प्रयत्न...सनया उपचारा...हस्तया पारिप्लवनेत्रया तया ननन्द ।

सुरेन्द्र etc. Cf. II. 75. गुरुभिरभिनिविष्टं लोकपालानुभावैः ।. उपचारा०-उपचाराञ्जलि is the customary salutation. She had grown so weak that she could scarce lift her hands to salute him. पारिप्लव-is तरल, चञ्चल. Cf. चञ्चलं तरलं चैव पारिप्लवपरिप्लवे ।

12. Construe : अथ कुमार...शलैः आप्तैः भिषग्भिः गर्भभर्मणि अनुष्ठिते काले प्रसवोन्मुखीं प्रियाम् अभ्रितां दिवमिव पतिः प्रतीतः सन् ददर्श ।

कुमारभृत्या is a special branch of the medical science बालचिकित्सा dealing with the proper care of the गर्भ and of the pregnant woman, of the child when born etc. काले is दशमे मासि with the queen and ग्रीष्मावसाने with the sky प्रतीतः हृष्टः Happy, pleased. अभ्रिताम्—अभ्राणि संजातानि अस्याः । अभ्र + इतच् according to तारकादिभ्य इतच् ।

13. Construe : ततः शचीसमा समये उच्चसंश्रयः असूर्यगैः पञ्चभिः ग्रहैः सूचित...पदं पुत्रं त्रिसाधना शक्तिः अक्षयम् अर्थमिव असूत ।

उच्चसंश्रयैः and असूर्यगैः are fully explained by मल्लिनाथ "The seven planets रवि, सोम, मङ्गल, बुध, बृहस्पति, शुक्र and by मल्लिनाथ as (i) स्थातुं न शशाक or (2) हर्षः आत्मनि स्वस्मिन् विषये न प्रबभूव । आत्मानं नियन्तुं न शशाक । किन्तु बहिर्जगाम । For the ocean swelling up to the moon Cf. चन्द्रं प्रवृद्धोर्मिरिवोर्मिमाली । रघु० V. 16; निवातस्तिमितां वेलां चन्द्रोदय इवोदधेः । रघु. XII, 36. also कुमार III 67. For a similar idea Cf. तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसंभवा मुदः । शिशु० I. 23.

18. Construe : स दिलीपसूनुः तपस्विना पुरोधसा तपोवनादेत्य अखिले जातकर्मणि कृते प्रयुक्तसंस्कारः आकरोद्भवः मणिरिव अधिकं बभौ ।

जातकर्म is a rite performed at the birth of a child before the scission of the navel cord. It is believed that its performance secures for the child long life and prosperity. प्रयुक्तसंस्कारः has a double meaning; with the child it refers to the जातकर्म and with the मणि: the polishing thereof on a whetstone. Cf. the well known verse मणिः शाणोल्लीढः— तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ।

19. Construe : सुखश्रवाः मङ्गल...निस्वनाः वारयोषितां प्रमोदनृत्यैः सह न केवलं मागधीपतेः सद्मनि दिवौकसामपि पथि व्यजृम्भन्त ।

दिवौकसां explained by मल्लिनाथ as द्यौः ओकः येषां ते दिवौकसः देवाः ; better still is दिवि ओकः येषाम् । मागधीपतेः सद्मनि In the palace of Dilīpa, the husband of सुदक्षिणा of the Magadha house.

20. Construe : रक्षितुः तस्य न संयतः बभूव यं सुतजन्महर्षितः विसर्जयेत्।। तदा पितृणाम् ऋणाभिधानात् बन्धनात् स स्वयम् एव केवलं मुमुचे ।।

On the custom of liberating prisoners when a son and heir to the throne is born Vallabha quotes the following: युवराजाभिषेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते ।। According to Hindu notions, every man incurs a threefold debt which he has to pay off—the देवऋण by performing sacrifices and religious rites; the आचार्यऋण by studying the sacred texts and propagating their knowledge and the

शनि are said to be उच्चसंश्रय or occupying a high position when they each enter respectively the following zodiacal signs: मेष (aries), वृषभ (taurus), मृग (cervus), अङ्गना (virgo) कर्क (cancer) मीन (piscis), and तुला (libra)." (Pandit). त्रिसाधना शक्तिः Royal power with its triple means viz. प्रभुशक्तिः उत्साह शक्तिः and मन्त्रशक्तिः ।

14. The construction is simple and need not be given. The poet here enumerates the good omens that attend the birth of a great personage. प्रदक्षिणार्चिः with its flames (अर्चिस्) curling to the South. Cf. प्रसन्नदिक्पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि । शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥ कुमार० I. 23.

15. Construe : सुजन्मनः तस्य अरिष्टशय्यां परितो विसारिणा निजेन तेजसा सहसा हतत्विषः निशीथदीपाः आलेख्यसमर्पिताः इव बभूवुः ।

अरिष्ट is the lying-in-chamber derived from रिष् 1. 4 P. to hurt, to harm, to kill. Mark that the noun is used in the accu. when connected with परितः । vide मल्लिनाथ. A beautiful fancy. The midnight lamps, dimmed by the native glory of the child showed but as pictured lights.

16. Construe : भूपतेः अमृत...क्षरम् कुमारजन्म शंसते शुद्धान्तचराय शशिप्रभं छत्रम् उभे च चामरे (इति) त्रयमेव अदेयमासीत् ।

अमृत० अमृतस्य सम्मितानि अक्षराणि यस्य तत् । from thc happy maid who brought the joyful news, three things alone were withheld because they were the insignia of royal office.

17. Construe : निवात...स्तिमितेन चक्षुषा नृपस्य कान्तं सुताननं पिबतः इन्दुदर्शनात् महोदधेः पूरः इव गुरुः प्रहर्षः आत्मनि न प्रबभूव ।

निवातः—निवृत्तो वातो यस्मात् । चारित्रवर्धन however explains वातस्याभावो निर्वातम् । A windless place. न प्रबभूव is explained by मल्लिनाथ as (i) स्थातुं न शशाक or (2) हर्षः आत्मनि स्वस्मिन् विषये न प्रबभूव । आत्मानं नियन्तुं न शशाक । किन्तु बहिर्जगाम । For the ocean swelling up to the moon Cf. चन्द्रं प्रवृद्धोर्मिरिवोर्मिमाली । रघु० V. 16; निवातस्तिमितां वेलां चन्द्रोदय इवोदधेः । रघु. XII, 36. also कुमार III 67. For a similar idea Cf. तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसंभवा मुदः । शिशु० I. 23.

18. Construe : स दिलीपसूनुः तपस्विना पुरोधसा तपोवनादेत्य अखिले जातकर्मणि कृते प्रयुक्तसंस्कारः आकरोद्भवः मणिरिव अधिकं बभौ ।

जातकर्म is a rite performed at the birth of a child before the scission of the navel cord. It is believed that its performance secures for the child long life and prosperity. प्रयुक्तसंस्कारः has a double meaning; with the child it refers to the जातकर्म and with the मणिः the polishing thereof on a whetstone. Cf. the well known verse मणिः शाणोल्लीढः— तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ।

19. Construe : सुखश्रवाः मङ्गल...निस्वनाः वारयोषितां प्रमोदनृत्यैः सह न केवलं मागधीपतेः सद्मनि दिवौकसामपि पथि व्यजृम्भन्त ।

दिवौकसां explained by मल्लिनाथ as द्यौः ओकः येषां ते दिवौकसः देवाः; better still is दिवि ओकः येषाम् । मागधीपतेः सद्मनि In the palace of Dilīpa, the husband of सुदक्षिणा of the Magadha house.

20. Construe : रक्षितुः तस्य न संयतः बभूव यं सुतजन्महर्षितः विसर्जयेत्।। तदा पितृणाम् ऋणाभिधानात् बन्धनात् स स्वयम् एव केवलं मुमुचे ।।

On the custom of liberating prisoners when a son and heir to the throne is born Vallabha quotes the following: युवराजाभिषेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते ।। According to Hindu notions, every man incurs a threefold debt which he has to pay off—the देवऋण by performing sacrifices and religious rites; the आचार्यऋण by studying the sacred texts and propagating their knowledge and the

पितृऋण by begetting sons. These are looked upon as बन्धनs or bonds.

21. Construe : अर्थवित् पार्थिवः अयमर्भकः श्रुतस्य अन्तं तथा युधि परेषां (अन्तं) यायात् इति धातोः गमनार्थमवेक्ष्य आत्मसंभवं नाम्ना रघुं चकार ।

Here the poet is giving the etymology of the word रघुः. It is derived from लघ् (रघ्) to go : the child was destined to master the sacred lore thoroughly and smite his foes. He would go to the end of them, see the end thereof : hence he was named रघुः. It need not be said that the derivation is fanciful.

22. Construe : स समग्रसंपदः पितुः प्रयत्नात् शुभैः शरीरावयवैः हरिदश्वदीधितेः अनुप्रवेशात् बालचन्द्रमाः इव वृद्धिं पुपोष ।

हरिदश्वदीधितिः is the sun so called because he has dark-green horses (हरित्) Cf. विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या । रत्नैः पुनर्यत्र रुचा रुचं स्व मानिन्यिरे वंशकरीरनीलैः ।। शिशुपाल० IV. The waxing of the moon by a digit (अवयव) every night is thus explained by वल्लभ' "चन्द्रमाः किल सूर्यस्य सुषुम्नानामनाडिकामनुप्रविश्य वर्धते ।"

23. Construe : यथा उमावृषाङ्कौ शरजन्मना यथा शचीपुरन्दरौ जयन्तेन तथा तत्समौ नृपः सा मागधी च तत्सदृशेन सुतेन ननन्दतुः ।

उमा—Kālidāsa gives a poetical derivation of this word in कुमार० I. 26. उ मेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम ।. शरजन्मा is कार्त्तिकेय whose birth is described in कुमार० vide particularly X. 59, 60. The six कृत्तिकाs reared the divine child in a शरवण or thicket of reeds; hence the name शरजन्म. For the idea Cf. विक्रमो० V. 14. अथाहं पुत्रिणामग्र्यः सत्पुत्रेणामुना तव । पौलोमीसंभवेनेव जयन्तेन पुरन्दरः Also शाकुन्तल VII 28.

24. Construe : रथाङ्गनाम्नोरिव तयोः भावबन्धनं परस्पराश्रयं यत्प्रेम बभूव तत् एकसुतेन विभक्तमपि परस्परस्योपरि पर्यचीयत ।

रथाङ्गनामन्—the चक्रवाक is also called चक्र which denotes a रथाङ्ग part of the chariot viz. its wheel. भावबन्धनं प्रेम—this is explained by मल्लिनाथ as हृदयाकर्षकं प्रेम a love that binds the heart (भाव); we are reminded of भवभूति's verses in the उत्तरराम॰ अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति कथ्यते ॥. भावबन्धन may also be taken to mean "love founded upon, built upon affection." For the idea Cf. Shelley's famous lines—

> True love in this differs from gold and clay,
> That to divide is not to take away.

25. Mark the प्रसाद the limpid clearness of the lines which one understands as one reads them. साहित्यदर्पणकार cites this under वत्सलरस.

26. Construe : शरीरयोगजैः सुखैस्त्वचि अमृत निषिञ्चन्तम् इव तम् अङ्कमारोप्य उपान्त...लोचनः नृपः चिरात् सुत...रसज्ञतां ययौ ।

उपान्तसंमीलितलोचनः—Closing his eyes at their corners as he felt the pleasurable sensation : Cf. शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः । कुमार॰ III. 36. चिरात् after a long time or for a long time. Cf. for the pleasure there is in the touch of a son's body सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन । आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ विक्रमो॰ V. II.

27. Construe : स्थितेरभेत्ता परार्ध्यजन्मना अनेन अन्वयं प्रजानां पतिः गुणाग्र्यवर्तिना स्वमूर्तिभेदेन आत्मनः सर्गमिव स्थितिमन्तम् अमंस्त ।

परार्ध्य is उत्कृष्ट derived thus : परस्मिन् अर्धे भवम् । स्थितेरभेत्ता—the word स्थिति is used in two senses here (i) social order, law Cf. स्थितिमानपि धीरोऽपि रत्नानामाकरोऽपि सन् । तव कक्षां न गाहेत मलिनो मकरालयः ॥ दण्डिन्, काव्यादर्श. The king closely followed the law and preserved moral order among his subjects; (ii) स्थिति means प्रतिष्ठा security, firmness. The line of the रघुs was through the child securely established. गुणाग्र्यवर्तिना—गुणाः सत्त्वादयः तेषु मुख्येन सत्त्वेन वर्तते व्याप्रियते इति । this refers to Viṣṇu, a different incarnation of ब्रह्मन् himself, who is full of सत्त्वगुण which is the best of the three—सत्त्वं, रजः and तमः and through which Viṣṇu sustains the world.

28. Construe : वृत्तचूलः स सवयोभिः चलकाकपक्षकैः अमात्यपुत्रैः अन्वितः लिपेर्यथावद् ग्रहणेन नदीमुखेन समुद्रमिव वाङ्मयम् आविशत् ।

वृत्तचूलः the tonsure-ceremony which is one of the संस्कारs. Vide Manu cited by मल्लिनाथ. काकपक्ष is side-locks, Cf. XI., कौशिकेन स किल..काकपक्षधरमेत्य याचितस्तेजसां हि न वयः समीक्ष्यते ॥. काकपक्ष इव काकपक्षकः so called because the side-locks look like crow's feathers. सवयोभिः—समानं वयः येषां तैः—one of the same age, a friend of the same age स्निग्धो वयस्यः formed according to पाणिनि VI. 3-84 समानस्य छन्दस्यमूर्धप्रभृत्युदर्केषु । by which समान is shortened into स. यथावत् ग्रहणेन by a proper study ; यथावत् is formed according to पाणिनि V. 1-117 तदर्हम् । So that it means यथा अर्हति इति यथावत् "as is proper" in the proper way.

29. Construe : अथ विधिवदुपनीतं गुरुप्रियम् एनं विपश्चितः गुरवः विनिन्युः । अत्र च ते अवन्ध्ययत्नाः बभूवुः । क्रिया हि वस्तूपहिता प्रसीदति ।

विनिन्युः Taught or educated. विनयकर्म is teaching. Cf. स्वाभाविकं विनीतत्वं तेषां विनयकर्मणा । मुमूर्च्छ सहजं तेजो हविषेव हविर्भुजाम् । रघु० X. 79. also निसर्गसंस्कारविनीत इत्यसौ नृपेण चक्रे युवराजशब्दभाक् ॥ Stanza 35 in this very canto. क्रिया means शिक्षा instruction, teaching. Cf. मालविका० I. 15 शिष्टा क्रिया कस्यचिदात्मसंस्था etc. For similar ideas Cf. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ॥ मालविका० I. 6. नाद्रव्ये निहिता काचित् क्रिया फलवती भवेत् ॥ हितो० प्रभवति शुचिर्बिम्बोद्ग्राहे मणिर्न मृदां चयः ॥ उत्तर. II. 4. The figure of speech is अर्थान्तरन्यास, the generalisation contained in the last quarter of the verse serving to corroborate the particular statement made about the prince in the first three quarters.

30. Construe : उदारधीः स समग्रैः धियः गुणैः चतुरर्णवोपमाः चतस्रः विद्याः पवनातिपातिभिः हरिद्भिः हरिताम् ईश्वरः (चतस्रः) दिशः इव क्रमात् ततार ।

For the qualities of the intellect vide the quotation from कामन्दक given by मल्लिनाथ; so also for चतस्रः विद्याः vide commentary. They are (i) आन्वीक्षिकी the science of logic and metaphysics, (ii) त्रयी the sacred triad, the three Vedas, (iii) वार्ता practical arts such as agriculure, commerce and medicine etc. (iv) दण्डनीतिः The art of Government. The comparison is very appropriate, the lores by their immensity resemble the four oceans. The prince traverses them with his intellect which has all the seven qualities of the intellect as the sun traverses the four regions of space with his seven horses (हरिद्भिः). हरिताम् ईश्वरः is the sun, the lord of the four quarters. His intellect was quick and penetrating, as the horses are very swift, they surpass even the wind.

31. Construe : स मेध्यां रौरवीं त्वचं परिधाय मन्त्रवत् अस्त्रं पितुरेव अशिक्षत । तद्गुरुः केवलम् एकपार्थिवः न भूत्(किंतु) क्षितौ एकधनुर्धरोऽपि सः अभूत् ।

For the appearance and dress of a क्षत्रिय lad just initiated Cf. उत्तर० IV. 20 धत्ते त्वचं रौरवीम् ॥ मन्त्रवत्—each अस्त्र had its रहस्य magic formulae which gave it miraculous power. (Cf. सरहस्यानि जृम्भकास्त्राणि of the उत्तरराम०) एकपार्थिवः—अद्वितीयः पार्थिवः ।

32. The construction is simple and lucid. वत्सतरः—तर is a dimunitive affix added according to पाणिनि V. 3. 91. वत्सोक्षाश्वर्षभेभ्यश्च तनुत्वे । यौवनभिन्नशैशवः—यौवनेन भिन्नं (निरस्तं)

शैशवं यस्य तथोक्तः । Whose childhood was driven away, obscured by youth.

33. Construe : अथ गोदानविधेः अनन्तर गुरुः अस्य विवाहदीक्षां निरवर्तयत् । नरेन्द्रकन्याः दक्षसुताः तमोनुदम् इव तं सत्पतिम् अवाप्य आबभुः ।

गोदानविधिः is the ceremony of cutting the hair. गवां (रोम्णां) दानं खण्डनं यत्र इति । It is performed in the 16th or 18th year shortly before marriage. Others, however, such as रामचंद्रबुधेन्द्र explain thus : विवाहात् प्राक् गोवितरणरूपो मङ्गलहेतुः क्षत्रियाणामाचारविशेषः । a gift of cows made by a क्षत्रिय just before marriage. विवाहदीक्षाम् the vow of marriage; the young prince taking the vow विवाहदीक्षा binds himself to lead the life of a गृहस्थ until he should enter the वानप्रस्थाश्रम. Cf. एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारोऽपि भ्रातरो विवाहदीक्षिता यूयम् । उत्तर रा० I. 17. 3. दक्षसुताः—दक्ष one of the Prajāpatis had 28 daughters of whom 27 representing the 27 constellations of stars were married to the moon (तमोनुद्), and the youngest सती to Śiva. Cf. कुमार I. 21. The number varies according to different accounts. तमोनुद् Here is a proper name for the moon—literally one who dispels darkness, तमस्+नुद्, from नुद् to drive.

34. The construction is simple. युग is the pole with holes at the ends which rests upon the shoulders of the animals yoked. अंसलः—अंसौ अस्य स्तः इति अंसलो बलवान् । the affix लच् denotes strength. कपाटवक्षाः—कपाट इव (विस्तीर्णं) वक्षः यस्य । परिणद्धा (विशाला) ग्रीवा यस्य full broad neck. तथापि नीचैः etc. Though Raghu seemed in strength above his father, yet through his modesty he looked smaller.

35. Construe : ततः आत्मना चिरं धृतां नितान्तगुर्वीं प्रजानां धुरं लंघयिष्यता नृपेण निसर्ग...विनीतः इत्यसौ युवराजशब्दभाक् चक्रे ।

The office of kingship is commonly spoken of by Sanskrit poets as a yoke and so we get ideas like the following :—नार्हति तातः पुंगवधारितायां धुरि दम्यं नियोजयितुम् । विक्रमो. V. 17. 1. or गुर्वीं धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सदृशं बिभर्ति ॥ रघु० VI. 78. The king who long had borne the weight of rule, now thinking to lighten his burden, conferred on him the state of युवराज. निसर्गसंस्कारविनीतः—विनीतः is 'modest' when taken with निसर्ग, and 'disciplined' with संस्कार—Cf. द्विविधो विनयः स्वाभाविकः कृत्रिमश्च । कौटिल्य cited by मल्लिनाथ.

36. Construe : गुणाभिलाषिणी श्रीः नरेन्द्रमूलायतनादनन्तरं युवराजसंज्ञितं तदास्पदं कमलात् नवावतारम् उत्पलमिव अंशेन अगच्छत् ।

अनन्तरम् is संनिहितम्—quite close, not distant. श्रीः is both royal glory and the loveliness of a lotus. The King was the original abode (मूलायतन) and the युवराज was quite close to him; so from the full-blooming lotus, loveliness passes on to the freshly opened one (नवावतारम् उत्पलम्). The fresh lotus is but an अवतार or incarnation of the old, as the son is but a new incarnation of the father. Cf. आत्मा वै पुत्रनामासि स जीव शरदः शतम् । गुणाभिलाषिणी—अभिलाषः अस्याः अस्ति इति अभिलाषिणी, गुणेषु अभिलाषिणी गुणाभिलाषिणी.

37. Construe : सारथिना वायुना विभावसुः धनव्यपायेन गभस्तिमान् इव कटप्रभेदेन करीव तेन पार्थिवः अतितरां सुदुःसहः बभूव ।

सारथिः is helpmate. Cf. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते । रघु० X. 40. विभावसुः—विभा वसु यस्य सः । One whose wealth is its light—fire. गभस्तिमान्—possessed of rays (गभस्तिः), the sun. कटप्रभेदः—the bursting of the temples.

38. Construe : राजसुतैः अनुद्रुतं धनुर्धरं तं होमतुरङ्गरक्षणे नियुज्य शतक्रतूपमः सः एकेन अपूर्णं क्रतूनां शतम् अपविघ्नम् आप ।

In the मालविका० also prince वसुमित्र is made the defender of the sacrificial horse and is accompanied by a hundred princes. राजपुत्रशतपरिवृतं गोप्तारं वसुमित्रमादिश्य…निरर्गलस्तुरगो विसृष्टः । etc. शतक्रतूपमः. Having Indra for his उपमा or counterpart. क्रतुः is power mental or physical—wisdom or strength. In the post-vedic period, however, everything was interpreted in terms of the sacrifice, so that "He of the hundred deeds or wisdoms" came to mean "He of the hundred sacrifices" and then came the later myth that he who performs a hundred sacrifices attains to the position of Indra—heaven's lord. अपविघ्नम्—अपगतविघ्नम् without let or hindrance.

39. Construe :–ततः परं यज्वना तेन मखाय पुनः अनर्गलम् उत्सृष्टं तुरङ्गं रक्षिणां धनुर्भृताम् अग्रतः एव गूढविग्रहः शक्रः जहार किल ।

अनर्गलम्—अविद्यमानम् अर्गलं यस्य । Cf. अव्याहतस्वैरगतैः in II 5. The horse was allowed to range freely wherever it liked; and there were guards who challenged any prince who would dispute the title to supremacy of the king who performed the अश्वमेध. Cf. उत्तरराम० act IV अश्वमेध इति विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रियपरिभावी महानुत्कर्षनिकषः । गूढविग्रहः—गूढः विग्रहः यस्य । Who concealed his person, in disguise. Indra was afraid lest he should be superseded in heaven by a mere mortal.

40. Construe : तत् कुमारसैन्यं सपदि विषाद…पत्ति विस्मितं स्थितं च । अथ श्रुतप्रभावा यदृच्छयागता वसिष्ठधेनुः नन्दिनी ददृशे ।

The two चs show simultaneity between the two actions. विषाद० विषादेन लुप्ता प्रतिपत्तिः (कर्तव्यज्ञानं) यस्य तत् । In their dejection they did not know what to do. श्रुतः प्रभावः यस्याः सा—whose power was well known.

41. Construe : सतां पुरस्कृतः दिलीपनन्दनः पुण्येन तरङ्ग…… जलेन लोचने प्रमृज्य अतीन्द्रियेषु अपि भावेषु उपपन्नदर्शनो बभूव ।

सतां पुरस्कृतः Honoured by the good. तदङ्गनिस्यन्द० her urine—निस्यन्द is द्रवः liquid; some take it to refer to her perspiration स्वेदः. Indra had concealed himself (गूढविग्रह). So this gave रघु the power to see things veiled from sense.

42. Construe : नरदेवसंभवः सः पुनः पुनः सूत...संयतम् अश्वं हरन्तं पर्वतपक्षशातनं देवं पूर्वतः ददर्श ।

पूर्वतः in the East, to the East, in the locative sense. पर्वतपक्षशातनम्—An epithet of Indra, who is believed to have clipped the wings of mountains. Cf. पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीध्राः । etc. रघु XIII. 7. Where the mountains are spoken of as flying to the sea for shelter. Only the mountain Maināka escaped unhurt. Cf. क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेदनाज्ञं कुलिशक्षतानाम् ।। कुमार॰ I. 20.

43. Construe : रघुः अनिमेषवृत्तिभिः अक्ष्णां शतैः हरिभिश्च वाजिभि तं हरिं विदित्वा गगनस्पृशा धीरेण स्वरेण एनं निवर्तयन् इव अवोचत् ।

हरिभिः—हरिद्वर्णैः—bay horses. अनिमेषवृत्तिभिः—the eyes of gods are unwinking. Cf. विक्रमो॰ act III. 17. 6 अत्रति किं वा स्वर्गे स्मर्तव्यम् । न वाऽश्यते न वा पीयते । केवलम् अनिमिषैः नयनैः मीनाः विडम्ब्यन्ते ।. So also the conceit in नैषध I. 27, अमूस्तमभ्यासभरं विवृण्वते निमेषनिस्वैरधुनापि लोचनैः । Indra is spoken of as he of the thousand eyes (सहस्राक्षः). It was through Gautama's curse that his body was covered with a thousand burning sores which were later changed into eyes. Raghu was bold and he, therefore, challenged him with a voice that pierced the sky.

44. Construe : हे देवेन्द्र मनीषिभिः त्वमेव मखांशभाजां प्रथमः सदा निगद्यसे । अजस्रदीक्षाप्रयतस्य मद्गुरोः क्रियाविघाताय कथं प्रवर्तसे ।

अजस्रदीक्षा—is नित्यदीक्षा—अजस्रं is न कदापि जस्यति इति—continuous, that which knows no break; according to पाणिनि III. 2. 167. नमिकम्पिस्म्यजसकमहिंसदीपो रः । जसिः नञ्पूर्वः क्रियासातत्ये वर्तते। अजस्रम् । क्रिया here is sacrifice and other incidental rites.

45. Construe : त्रिलोकनाथेन दिव्यचक्षुषा त्वया मखद्विषः सदा नियम्या ननु । स त्वं धर्मचारिणां कर्मसु स्वयम् अन्तरायः भवसि चेत् विधिः च्युतः ।

त्रिलोकनाथेन—Mallinātha explains as त्रयाणां लोकानां नाथेन a त्रिपद तत्पुरुष which is strictly speaking inadmissible nor is it right to explain it as चारित्रवर्धन does त्रयाणां लोकानां समाहारः त्रिलोकम् तस्य नाथः तेन । for the regular form would be त्रिलोकी in a समाहारद्विगु. So it is suggested that the word लोक is समुदायवाचक so that we solve the compound as त्र्यवयवः लोकः त्रिलोकः according to the शाकपार्थिव class of compounds. नियम्याः according to पाणिनि III. 1—100 गदमदचरयमश्चानुपसर्गे । These roots take the affix यत् when not preceded by an उपसर्ग. But भट्टोजिदीक्षित remarks निपूर्वात् स्यादेव । तेन न तत्र भवेद्विनियम्यमिति वार्तिकप्रयोगात् । Or the form may be explained as नियमे साधुः नियम्यः । तत्र साधुः । पाणिनि IV. 4. 98.

46. Construe : (हे) मघवन् तत् महाक्रतोः अग्र्यम् अङ्गम् अमुं तुरङ्गं प्रतिमोक्तुम् अर्हसि । श्रुतेः पथः दर्शयितारः ईश्वराः मलीमसां पद्धतिं नाददते ।

श्रुतिः is वेद which being eternal is older than Indra who is an upholder of the Vedic rites. मलीमसाम—Unrighteous, dark, soiled; we have already come across the expression प्राणैः उपक्रोशमलीमसैः वा । in II. 53.

47. Construe : इति रघुणा समीरितं प्रगल्भं वचः निशम्य दिवौकसां अधिपतिः सविस्मयः (सन्) रथं निवर्तयामास उत्तरं प्रतिवक्तुं प्रचक्रमे च ।

प्रगल्भम्—bold and confident; the Lord of gods was stark amazed at the challenge which he did not expect.

48. The lines are clear enough. राजन्य is a क्षत्रिय राज्ञः अपत्यं राजन्यः । राजन् + the affix यत्. Those who prize their fame must guard it ever against attack; and the fame of Indra is जगत्प्रकाशम्, well known in the worlds, worldwide जगत्सु प्रकाशम् ।

49. The stanza is clear and limpid in its construction. Just as पुरुषोत्तम is Viṣṇu's title, great Lord is Śiva's title only; so शतक्रतु is Indra's title; each keeps his name to himself exclusively.

50. Construe : अत: कपिलानुकारिणा मया त्वदीयस्य पितुः अयं अश्वः अपहारितः । तव अत्र प्रयत्नेन अलम् । सगरस्य संततेः पदव्यां पदं मा निधाः ।

Really speaking it was Indra himself who had stolen सगर's horse and left it by the side of the sage कपिल. Here, however, he speaks of कपिल taking away the sacrificial horse. Indra thus suggests that the punishment which कपिल inflicted on the grandsons of सगर will be meted out to रघु if he dared challenge him. For the fate of सगर's grandsons vide उत्तररामचरित I. 23. कपिलमहसामर्षात् प्लुष्टान् पितुश्च पितामहान् । etc. For the story of सगर refer to रामायण बालकाण्ड Sargas 38-44.

51. यदि सर्ग एष ते—If that be thy resolve. The prince, the keeper of the victim horse, was undaunted and boldly challenged him. कृती—Thou canst not regard thyself to have achieved thy purpose (कृतम् अस्य अस्ति इति) as long as रघु is not conquered by thee.

52. Construe : स उन्मुखः (सन्) मघवन्तम् एवम् उक्त्वा सशरं शरासनं करिष्यमाणः आलीढ...शोभिना वपुःप्रकर्षेण विडम्बितेश्वरः अतिष्ठत् ।

शरासनम्—शराः अस्यन्ते अनेन । The bow. आलीढविशेषशोभिना For the आलीढ posture मल्लिनाथ cites यादव according to whom there are five postures which archers assume while fighting (i) वैशाख in which the feet are separated by three वितस्ति (about 24 inches apart). (ii) मण्डल when the feet stretched out have the appearance of an arch (iii) समपद when both the feet are placed evenly (iv) आलीढ with the right foot advanced, and the left bent backwards (v) प्रत्यालीढ which is just the reverse of the former. वपुःप्रकर्षेण—देहौन्नत्येन By the loftiness of his form विडम्बितेश्वरः—imitating, resembling God Śiva.

53. Construe : रघोः अवष्टम्भमयेन पत्रिणा हृदि क्षतः (अत एव) अमर्षणः गोत्रभिद् अपि नवाम्बु...लाञ्छने धनुषि अमोघ सायकं समधत्त ।

अवष्टम्भमयेन—With an arrow consisting of a post as Pandit explains it following मल्लिनाथ's explanation स्तम्भरूपेण; but मल्लिनाथ may have meant by स्तम्भ pride, or defiance; or गात्रस्तम्भ paralysis or benumbing of the limbs—an arrow which brought about that, or 'an arrow breathing defiance'. गोत्रभिद्—the cleaver of mountains (गोत्र—गां पृथिवीं त्रायते इति गोत्रः), Indra is so called because he clipped the wings of mountains. नवाम्बुदा°—नवाम्बुदानाम् अनीकस्य (वृन्दस्य) मुहूर्तं लाञ्छने चिह्नभूते। the bow of Indra becomes for a time the standard of a host of new clouds; the rainbow is called इन्द्रधनुः.

54. Construe : भीमा...तोचितः स आशुगः दिलीपसूनोः बृहद् भुजान्तरं प्रविश्य अनास्वादितपूर्वं मनुष्यशोणितं कुतूहलेनैव पपौ ।

This is a fine instance of हेतूत्प्रेक्षा; the arrow (आशुगः) plunging into Raghu's body is fancied by the poet to be doing so out of curiosity to know the taste of human blood. Indra had often fought with demons, so that his arrows had known the taste of the blood of demons. भीमासुरशोणितोचितः—भीमानाम् असुराणां शोणिते उचितः परिचितः । उचित means accustomed to, familiar with.

54. Construe : कुमारविक्रमः कुमारः अपि हरेः सुरद्विषा...ङ्गुलौ शची...काङ्किते भुजे स्वनामचिह्नं सायकं निचखान ।

कुमार Kārttikeya is often in Kālidāsa an exemplar of heroism; कुमारस्य विक्रम इव विक्रमः यस्य स कुमारविक्रमः । सुरद्विपा° etc. The idea is repeated in Kālidāsa. Cf. कुमार III. 22. ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ॥. The expression suggests that Indra was not to be lightly treated. शचीपत्रविशेषकाङ्किते—as Śacī rested upon Indra's arm, the saffron-paintings (पत्रविशेषक) on her cheeks were impressed upon Indra's arm; hence the insult was all the greater. Our poets time and again speak of such paintings in saffron, sandal or musk on various parts of a woman's person. Cf. मालतीमा० तत्प्रातरविहितविचित्रपत्रलेखावैदग्ध्यं जहति कपोलकुङ्कुमानि ॥; also चकार बाणैरसुराङ्गनानां गण्डस्थली: प्रोषितपत्रलेखा: । रघु० VI. 72; also स्वेदोद्गमः किंपुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु ॥ कुमार III. 33. स्वनामचिह्नं सायकम्—Marked by his own name; the arrows were marked by the names of the warriors. Cf. विक्रमो० V. 7. where the king reads the name engraved on the arrow which hit the vulture कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ॥. Cf. also बाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः । रघु० VII. 38.

56. Construe : अन्येन मयूरपत्रिणा शरेण च शक्रस्य महाशनिध्वजं जहार । स सुरश्रियः प्रसह्य केशव्यपरोपणादिव तस्मै भृशं चुकोप ।

This was the greatest insult that could be inflicted; for the bearing away of the standard is the clearest sign of defeat and warriors would fight to the last rather than allow the standard to be carried away. So the poet's beautiful fancy : as though he had forcibly dragged the heavenly Lakṣmī by the hair.

57. Construe : जयैषिणोः तयोः गरुत्म...दर्शनैः अधोमुखैः ऊर्ध्वमुखैश्च पत्रिभिः उपान्त...सैनिकं तुमुलं युद्धं बभूव ।

सिद्ध is a class of semi-divine beings; here it may be taken to mean all celestials; it was a fight between a God and a mortal; so the Gods and the soldiers watched the fight with the keenest interest. गरुत्मदा०—गरुत् is 'a wing'; गरुत्मन्तः (पक्षवन्तः) आशीविषाः (सर्पाः) ते इव भीमदर्शनाः । fierce-looking like winged serpents. आशीविष is explained thus : आशिषि दंष्ट्रायां विषं येषां ते आशीविषाः ।

58. Construe : वासवः अतिप्रबन्ध...वृष्टिभिः दुष्प्रसहस्य तेजसः आश्रयं तम् अम्बुदः अद्भिः स्वतश्च्युतं वह्निमिव निर्वापयितुं न शशाक ।

अतिप्रबन्धेन प्रहिताभिः अस्त्रवृष्टिभिः—with a ceaseless, incessant shower of missiles. अतिप्रबन्ध—अतिशयितः प्रबन्धः—an unbroken, uninterrupted succession. Here is a very beautiful comparison : रघु was a fire kindled from Indra, because as the poet has elsewhere said, he was made up of the splendour (तेजः) of the लोकपाल्स of whom Indra was one; so just as a cloud is unable to extinguish by its showers the lightning-fire produced by itself even so Indra was unable to repress with his arrows रघु who was a fire kindled from himself.

59. Construe : ततः रघुः हरिचन्दनाङ्किते प्रकोष्ठे प्रमथ्य... नादिनीं बिडौजसः शरासनज्यां शशा...मुखेन पत्रिणा अलुनात् ।

बिडौजसः—विट् (व्यापकम्) ओजः यस्य स तस्य इन्द्रस्य । प्रमथ्यमाना° loud-roaring like the ocean when churned. प्रमथ्यमानार्णव इव धीरं नदतीति ताम् ।

60. Construe : विवृद्धमत्सरः सः चापम् उत्सृज्य प्रबलस्य विद्विषः प्रणाशनाय महीध्र...चितं स्फुरत्.. मण्डलम् अस्त्रम् आददे ।

The god laid down his bow and in wrath seized his flaming bolt to strike the gallant foe. महीध्राः महीं धारयन्तीति महीध्राः पर्वताः । तेषां पक्षव्यपरोपणे पक्षच्छेदे उचितम् । accustomed to clip the wings of mountains. Mark the sense of उचित—accustomed to, familiar with.

61. A beautiful instance of the figure of speech सहोक्तिः where रघु and सैनिकाश्रु through the force of सह are connected with पतितः; so also रघु and सैनिकहर्षनिस्वन are connected with उत्थितः । पतित and उत्थित are to be understood in slightly different senses when construed with रघु and with सैनिकाश्रु and हर्षनिस्वन. (सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् । काव्य° X The वैचित्र्य or charm in सहोक्ति is due to अतिशयोक्ति

which consists in representing the cause and effect, which occur in sequence, as occurring simultaneously. The falling down of रघु is the cause of the falling of their tears; the poet, however, represents the two as happening without any interval of time.

62. Construe : तथापि शस्त्र...निष्ठुरे विपक्षभावे चिरं तस्थुषः अस्य वीर्यातिशयेन वृत्रहा तुतोष । गुणैः हि सर्वत्र पदं निधीयते ।

शस्त्रव्यवहार is the use of weapons; the state of hostility (विपक्षभाव) is made terrible by the use of weapons. वृत्रहा is Indra, the killer of the demon वृत्र. The वृत्र-इन्द्र fight is the theme of hymn after hymn of the Ṛgveda; the beautiful myth represents the phenomena of rain, the clouds are the castles in which the demons are arrayed ; they have shut the waters there; Indra shatters the castles and releases the pent-up waters. The last line is a generalisation; we have thus an instance of the figure अर्थान्तरन्यास which is so common in Kālidāsa. For the ideas Cf. वीराणां समयो हि दारुणरसः स्नेहक्रमं बाधते ॥ उत्तर० V. 19. गुणाः पूजास्थानं गुणिषु ॥ उत्तर० IV. 11; स्त्री पुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥ कुमार० VI. 12. (गुणाः प्रियत्वेऽधिकृताः न संस्तवः ॥) किराता० IV. 25.

63. Construe : सारवत्तया अद्रिषु अपि असङ्गं मे आयुधं त्वदन्येन न विसोढम् । (अतः) मां प्रीतम् अवेहि, तुरंगमात् ऋते किमिच्छसि इति वासवः स्फुटम् आह ।

असङ्गम्-अप्रतिबन्धम्—Lit. not clinging, sticking hence unimpeded; the other reading अभङ्गम् "unresisted" is a good reading—but is not supported by many of the commentators.

64. Construe : ततो निषङ्गाद् असमग्रम् उद्धृतं सुवर्ण...लिम् इषुं प्रतिसंहरन् प्रियंवदः नरेन्द्रसूनुः सुरेश्वरं प्रत्यवदत् ।

सुवर्णपुङ्ख—here the poet speaks of the fingers made radiant by the golden feathers of the arrow; also where (रघु II. 31) the poet speaks of the heron feathers lit up by the gleam of nails नखप्रभाभूषितकङ्कपत्रे । सुवर्ण may mean of an excellent colour, of the colour of gold; since it is not easy to see why gold was needed to make the पुंख of the arrows.

65. Construe : (हे) प्रभो यदि अश्वम् अमोच्यं मन्यसे ततः अजस्र...यतः स मद्गुरुः विधिना एव कर्मणि समाप्ते (यत् फलं तेन) अशेषेण फलेन युज्यताम् ।

अजस्रदीक्षाप्रयत:—प्रयतः शुचिः Pure; hallowed by constant vows. His father should win the full reward of the sacrifice which was now interrupted.

66. Construe : यथा च सदोगतः त्रिलोचनैकांशतया दुरासदः विशांपतिः तवैव संदेशहरात् इमं वृत्तान्तं शृणोति तथा (हे) लोकेश विधीयताम्।

सदोगतः-सदः is the assembly, assembly-hall; सदोगृहं गतः । Here it refers to the hall of sacrifice which the sacrificer duly initiated must not leave. त्रिलोचनैकांशतया—The Sacrificer is a portion of the three-eyed lord—in fact he is one of the eight manifest forms (प्रत्यक्षा तनुः) of ईश the Lord. Cf. या च होत्री । शाकु° I. 1.

67. Construe : मातलिसारथिः रघोः कामं तथेति प्रतिशुश्रुवान् यथागतं ययौ । सुदक्षिणासूनुः अपि न अतिप्रमनाः नृपस्य सदोगृहं न्यवर्तत ।

(प्रतिशुश्रुवान्—Perf. Part. active from प्रति+श्रु used in the sense of the Aorist). Who promised—having promised. (यथागतम्—आगतस्य योग्यं—यथागतम्—अव्ययीभाव.) Just as he had come—i. e. as suddenly as he came. नातिप्रमनाः—विजयलाभेऽपि अश्वनाशात् न अतीव तुष्टः । प्रहृष्टं मनः यस्य असौ प्रमनाः । It was at best dubious victory. Hence he was not quite well pleased with himself.

68. Construe : हरेः शासनहारिणा प्रथमं प्रबोधितः प्रजेश्वरः हर्षजडेन पाणिना कुलिश...तम् तदीयम् अङ्गं परामृशन् तम् अभ्यनन्दत् ।

हर्षजडेन numbed by joy. Tenderly the father felt the wounds made by the कुलिश—(वज्र). Another reading is हर्षचलेन—but हर्षजड is more common idea than हर्षचल.

69. Construe : महनीयशासनः क्षितीशः इति महाक्रतूनां नवाधिकां नवतिम् आयुषः क्षये (सति) दिवं समारुरुक्षुः सोपानपरम्पराम् इव ततान ।

सोपानपरम्पराम्—a series of stair-ways, the flight of steps-doubtless suggested by the idea of ascending. समारुरुक्षु :—समारोढुम् इच्छुः । Ladder-like his ninety-nine horse-sacrifices stretched out, so that at the end of his life he might with ease ascend to the heavens.

70. Construe : —अथ विषय...त्मा दिलीपः यथाविधि यूने सूनवे नृपतिककुदं सितातपवारणं दत्त्वा तया देव्या सह मुनिवन...च्छायां शिश्रिये । इद हि गलितवयसाम् इक्ष्वाकूणां कुलव्रतम् ।

नृपतिककुदं—राजचिह्नम् । the white umbrella (सित+आतपवारणम्) was the royal insignia. विषयव्यावृत्तात्मा—विषय is object of sense ; so worldly pleasures. मुनिवनतरोः छायाम् withdrew to the shade of a tree—the singular because तरूणां छाया would give तरुच्छायं and not तरुच्छायां—and also because each hermit makes some one tree his home. तया देव्या—with his queen—who was so well known. The poet beautifully rounds off the stanza by means of a generalisation. The figure is अर्थान्तरन्यास. For the idea Cf. विषयेषु विनाशधर्मसु त्रिदिवस्थेष्वपि निस्पृहोऽभवत् । गुणवत्सुरोतपितश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥ रघु० VIII. 10, 11.

FOURTH CANTO

1. Construe : स गुरुणा दत्तं राज्यं प्रतिपद्य दिनान्ते सवित्रा निहितं तेजः (प्रतिपद्य) हुताशनः इव अधिकं बभौ ।

दिनान्ते at the end of day, with Dilīpa would mean when he made over his throne to his son, and his sovereignty ended. It is believed that at the end of day the sun deposits his lustre with fire which blazes bright by night. अग्निं वा आदित्यः सायं प्रविशति । सविता—is the sun the 'impeller' सुवति प्रेरयति कर्मसु प्राणिनः इति । or the 'producer' from सू to give birth to, since when he rises in the morning he produces anew the creation which was swallowed up by the darkness of the night.

2. Construe : दिलीपानन्तरं राज्ये प्रतिष्ठितं तं निशम्य पूर्वं राजां हृदये प्रधूमितः अग्निः उत्थितः इव ।

अग्निः—fire, hence feelings of jealousy, heart-burning; these were smouldering flames ; but now when Dilīpa had resigned and the young prince ascended the throne, they blazed up fiercely in open revolt. They saw their opportunity in the accession of a new king. Some, however, explain that the prince possessed greater valour than his father ; so his accession was as unbearable to them as the flame of a long-smouldering fire. प्रधूमितः is to be explained as प्रकर्षेण धूमः अस्य संजातः—प्रधूम + the affix इत (च्) निशम्य and उत्थितः ought to have the same agent (समानकर्तृकत्व) but the kings are the agent of निशम्य and fire that of उत्थितः । therefore by लक्षणा or transference of epithet we understand Agni to have heard of it and therefore to have burst into flame.

3. Construe : पुरुहूतध्वजस्येव तस्य नवाभ्युत्थानदर्शिन्य: उन्नयनपङ्क्तय: सप्रजा: प्रजा: ननन्दु: ।

पुरुभि: बहुभि: हूयते—पुरुहूत: invoked by many, is Indra to whom prayers are made in all sacrifices. The raising of Indra's banner or the इन्द्रमह: as the ceremony is called was believed to bring rain to the earth स किल राजभि: वृष्ट्यर्थं पूज्यते। See मल्लिनाथ. अभ्युत्थान is (a) rise, elevation with reference to रघ (b) raising aloft in the case of the ध्वज.

4. द्विरदगामिना may be explained as द्विरदै: गच्छति इति or द्विरद इव गच्छति इति । Riding elephants or walking majestically like an elephant. The figure is अतिशयोक्ति, कार्यकारणयोर्यश्च पौर्वापर्यविपर्यय: । since the poet speaks of his accession to the throne of his father and his conquest of his enemies to have come about simultaneously whereas there is a sequence between them; for he must come to the throne and assume royal office before he would conquer his enemies. पित्र्यम्= पितुरागतम्—पितृ + the affix यत्

5. Construe : पद्मा स्वयम् अदृश्या किल छाया...लक्ष्येण पद्मातपत्रेण साम्राज्यदीक्षितं तं भेजे ।

Goddess Lakṣmī herself waited upon him and held the royal umbrella over him; but this umbrella was not the usual one (सितातपवारणम्) but was shaped like a lotus or lotus itself; since Lakṣmī herself held it, it must needs be a lotus. The bright halo of light (छायामण्डल) which circled the prince's head as he sat on the throne is imagined by the poet as the circle of shade made by an umbrella (छायामण्डल) when held over a person's head. There is thus a pun on the word छाया. The word किल is used in the sense of संभावना—and indicates a poetic conceit or उत्प्रेक्षा:-as it were, as it seemed.

6. Construe : काले काले च बन्दिषु परिकल्पितसांनिध्या सरस्वती स्तुत्यं (तम्) अर्थ्याभिः स्तुतिभिः उपतस्थे ।

काले काले—on all proper occasions; the bards were inspired by the goddess of learning and what they sang was true of the king and no mere flattery. अर्थ्याभिः—अर्थात् अनपेताभिः—अर्थ + the affix यत्. उपतस्थे—worshipped, honoured, because as king he was an incarnation of विष्णुः ; so we have the Atm. according to the वार्तिक—उपाद्देवपूजासंगतिकरणमित्रकरणपथिषु on उपान्मन्त्रकरणे ॥ पाणिनि I. 3. 25.. When उप+स्था is used in the sense of honouring, worshipping it takes the Atm.

7. The earth is fancied by the poet as the king's mistress, an idea which is patent to Sanskrit literature. अनन्यपूर्वा...अन्यः पूर्वः यस्याः सा अन्यपूर्वा, अन्यपूर्वा न भवति इति अनन्यपूर्वा. Cf. the popular and funny सुभाषित—आसीन्नाथ पितामही तव मही जाता ततोऽनन्तरं माता संप्रति साम्बुराशिरशना जाया कुलोद्भूतये । प्राप्ते वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा युक्तं नाम समस्तनीतिविदुषां कि भूपतीनां कुले ॥

8. The southern breeze is very temperate, neither too cold nor too hot. So his punishments were just and were tempered with kindness. Thus while sternly smiting wrong he won men's heart. For the idea cf. न खरो न च भूयसा मृदुः पवमानः पृथिवीरुहामिव । etc. रघु० VIII. 9 समवृत्तिरुपैति मार्दवं समये यश्च तनोति तीक्ष्णताम् । अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः ॥ किराता० II. 38.

9. Construe : तेन गुरौ सहकारस्य फलेन पुष्पोद्गमे इव गुणाधिकतया प्रजाः मन्दोत्कण्ठाः कृताः ।

How very appropriate and beautiful is the simile. By his superior virtues he chased what grief his people felt to lose his father; as when the fruit appears the mango-blossoms are scarce remembered.

10. नयविद् is one who is learned in the science of politics. They pointed out to him both fair and foul ways of strategy; but he always chose what was fair.

11. The five elements पृथ्व्यप्तेजोमरुद्व्योम have the following गुणs (1) व्योम or आकाश has शब्द sound (2) मरुद् or वायु has शब्द and स्पर्श (3) तेजस् light has शब्द स्पर्श and रूप (4) अप water has शब्द, स्पर्श, रूप, रस (5) पृथ्वी or earth has गन्ध in addition to the four of water.

12. राजा प्रकृतिरञ्जनात् the poet by poetical license derives the word राजा from रञ्ज् but really speaking it comes from राज् to shine. "We get the same etymology in the महाभारत शान्तिपर्व —रञ्जिताश्च प्रजाः सर्वास्तेन राजेति शब्द्यते ।"—Kāle.

13. कर्णान्तविश्रान्ते—resting upon the lobes of the ear, stretching as far back as the ear, hence very wide; that is a sign of beauty and we get the idea so often in Sanskrit. Cf. दृष्टिर्मृगीदृशोऽत्यन्तं श्रुत्यन्तपरिशीलिनी । रसगङ्गाधर. चक्षुष्मत्ता—the state of having eyes : Cf. अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम् । सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥

14. Construe : अथ लब्ध...स्वस्थम् एनं पङ्कजलक्षणा द्वितीया पार्थिवश्रीः इव शरत् समुपस्थिता ।

लब्धस्य राज्यस्य प्रशमनेन परिपन्थिनां स्थिरीकरणेन स्वस्थम् । who felt at ease when by quelling or pacifying rebellious elements he had firmly established his position, consolidated his position. समुपस्थिता came to him, came to worship him : she was another राजलक्ष्मी that came to wait upon him, bringing as her emblem lotus-flowers.

15. The epithets मुक्तवर्त्मा and सुदुःसहः are to be taken with प्रताप meaning both 'valour' and 'heat'. The clouds had in the previous season poured themselves light and hence as the Sun's path was clear, his heat became unbearable;

and in the case of the King as the rainy season was over, the paths were clear for Raghu to take out his expeditions of conquest so that the other princes became uneasy.

16. वार्षिकं धनु:—The rainbow. वर्षासु भवम् वार्षिकम् । During the rainy-season Indra with his rain-bow sends down rain for the benefit of the people; and when rains were over, Raghu started on his expeditions of conquest which brought wealth and prosperity to his subjects. जैत्रम्-जयशीलम् । जेतृ + the affix अ (ण्). मल्लिनाथ notes the reading पर्यायोद्यमविश्रमौ पर्यायेण उद्यमः विश्रमः च ययोस्तौ । when Indra was active Raghu rested; and when Indra rested Raghu set out on his marches.

17. Śarat affected his royal state with lotus sunshade and chowries of waving Kāśā flowers but could not reach his glory. This is a beautiful instance of व्यतिरेक where Raghu is compared to Śarat and the poet points out Raghu's superiority. उपमानाद्यदन्यस्य व्यतिरेकः स एव सः । For the characteristic signs of Śarat cf. काशांशुका विकचपद्ममनोज्ञवक्त्रा सोन्मादहंसरवनूपुरनादरम्या । आपक्वशालिरुचिरा तनुगात्रयष्टिः प्राप्ता शरन्नववधूरिव रूपरम्या ॥ ऋतु. III. ।

18 Construe : प्रसादसुमुखे तस्मिन् विशदप्रभे च चन्द्रे द्वयोः तदा चक्षुष्मतां प्रीतिः समरसा आसीत् ।

तदा now that the rains were over and the skies clear the moon shone in all her splendour. His face beamed with favour whatever the season was; but only now the moon was as pleasing as his face.

19. Fame is white; हंस, तारा and कुमुद are also white; so the poet fancies that the whiteness of his fame covered them and made them so white, otherwise how could they be so white ? Cf. ऋतुसंहार III. 2 where the prevailing whiteness

of Śarad is beautifully described; काशैर्मही शिशिरदीधितिना रजन्यो हंसैर्जलानि सरितां कुमुदैः सरांसि । सप्तच्छदैः कुसुमभारनतैर्वनान्ताः शुक्लीकृतान्युपवनानि च मालतीभिः ॥

20. Construe : इक्षुच्छायनिषादिन्यः शालिगोप्यः गोप्तुः तस्य गुणोदयम् आकुमारकथोद्घातं यशः जगुः ।

आकुमारकथोद्घातम्—कुमारात् आरभ्य कथोद्घातः (कथारम्भः) यस्य तत् । beginning from the story of his childhood ; or the other explanation given by मल्लिनाथ is कुमारस्य सतः रघोः याः कथाः इन्द्रविजयादयः ततः आरभ्य । beginning from those events which took place during his life as कुमार, such as his encounter with Indra etc. गुणोदयं goes with यशः । His fame had sprung from his गुण—virtues such as his beauty, heroism etc.

21. Construe : महौजसः कुम्भयोनेः उदयात् अम्भः प्रससाद । रघोः अभिभवाशङ्कि द्विषतां मनः चुक्षुभे ।

The time of the rising of the star अगस्त्य (कुम्भयोनिः) falls between the latter half of श्रावण and the first half of भाद्रपद; the rainy season is almost over, and waters begin to clear up. So the poet here fancies that turbidity now left the waters but transferred itself to the hearts of Raghu's enemies, which were agitated through fear of his onsets. Cf. Raghu XIII. 36. तस्याविलाम्भः परिशुद्धिहेतोर्भौमो मुनेः स्थानपरिग्रहोऽयम् । So in बृहत्संहिता—उदये च मुनेरगस्त्यनाम्नः कुसुमायोगमलप्रदूषितानि । हृदयानि सतामिव स्वभावात् पुनरम्बूनि भवन्ति निर्मलानि ॥

22. कूलमुद्रुजाः—कूलानि उद्रुजन्ति इति । is an उपपदतत्पुरुष; imitated his tearing the banks. लीलाखेलं विक्रमम्—affected, gracefully sportive might. लीलया खेलम् लीलाखेलम् । Cf. मदखेल in मदखेलपदं कथं नु तस्याः सकलं चोर गतं त्वया गृहीतम् । विक्रमो° IV. 16. खेल is sportive, gay, charming (सुभगम्). By the

three epithets the poet suggests comparison with the qualities of उत्साह, वपु:प्रकर्ष, and परभञ्जक विक्रम possessed by रघु.

23. Construe : सप्तपर्णानां मदगन्धिभिः प्रसवैः आहताः तन्नागाः असूययेव सप्तधैव प्रसुस्रुवुः ।

This is the season when the elephants are in rut; and poets often compare the smell of सप्तपर्ण flowers to that of the ichor of elephants. So when the smell of flowers struck them, they could not bear that anything else should have the smell of their ichor, and therefore began to drip ichor from seven places. The trees were सप्तपर्ण, so the elephants exuded ichor in seven streams. For the seven places from which ichor flows, vide Comm.

24. यात्रायै On his expedition of conquest. Autumn had dried up the roads, made rivers fordable and thus stirred the King to war and conquest, even before his energy had stirred him.

25. वाजिनीराजनाविधौ—नीराजनाख्ये शान्तिकर्मणि । Here वाजि stands for गज also. This ceremony is held on the 19th of Āśvina before hostilities commence. It consists in purifying the various components of the army, and the waving of auspicious lights round the horses and elephants is an essential part of the ceremony. Hence called वाजिनीराजना । प्रदक्षिणार्चिर्व्याजेन the flame curling to the south is fancied by the poet as the hand of Agni which was raised to give him blessings. The fire curling to the south is auspicious. Cf. प्रदक्षिणार्चिर्हविरग्निराददे ॥ III. 14.

26. गुप्तमूलप्रत्यन्तः—मूल is निवासस्थान his capital, प्रत्यन्त is प्रान्तदुर्ग frontier-fortress. These he secured first ; शुद्धपार्ष्णिः-पार्ष्णि is the rear or back. Having secured his capital and his frontier-forts, he was not afraid of an attack from the rear during his absence. त्रयान्वितः त्रयेण अन्वितः accompanied

by i. e. favoured by fortune (श्रय:). The six kinds of forces are (1) मौलम्—Hereditary servants of the king क्रमागतम्, (2) भृत्यम्—नवं धार्यमाणम्—Those paid by the king, (3) सुहृत् Those of his allies, or those who are friendly to him, (4) श्रेणि Those forces which are levied on occasions of war, mercinaries, (5) द्विषद्—Those who are already inimically disposed towards the enemy। चारित्रवर्धन, however, explains बलाद्वशीकृतम्—Those who have been forcibly subdued. (6) आटविकम्—forest-tribes कार्यवशात्कृतम्। For the idea compare :—पार्ष्णी यापि भवत्प्रयाणसमये तस्या विधानं कृतम् । स्वप्न० V. 12. Cf. with this Manu VII 184-185.

27. The reference to the churning of the ocean, when Viṣṇu assumed the form of a tortoise and balanced the mountain मन्दर on his back. Here the white spray is compared by the poet to the white fried-grains showered on the king.

28. आहितान् अनिलोद्धूतैः केतुभिः तर्जयन्निव—Gives a fine उत्प्रेक्षा. He was the equal of Indra—and so he first started to the East which is the quarter presided over by इन्द्र (प्राचीनबर्हिः) cf. हरिवाहनदिङ्मुखम्—for the East in विक्रमो० III. 6. तर्जयन् the root तर्ज् is Parsm, when it belongs to the 1st conj. and Atm. when to the 10th conj. So the proper form ought to be तर्जयमानः। मल्लिनाथ, however, defends it on the authority of वामन. But it is possible to explain it if we suppose तर्जयन् to be the causal form: he caused the pennants to intimidate.

29. The sky looked like the Earth because clouds of dust were raised into the sky, while the earth looked like the sky because the elephants that walked the earth

looked like so many clouds. Thus sky looked like the earth and the earth like the sky.

30. An army is generally described as चतुरङ्ग.—but here the four elements of the army are poetically conceived as प्रताप, शब्द, पराग, रथादि. So it is a beautiful उत्प्रेक्षा; or स्कन्ध may refer to the व्यूहs and so the poet speaks of the fourfold array of the army as it marched on.

31. उदम्भांसि—उद्भूतजलानि— he converted deserts into places full of water. There is certainly poetic exaggeration in the statement. Some, however, think that रघु could do all these wonders because he possessed superhuman power.

32. Construe : महतीं सेनां पूर्वसागरगामिनीं कर्षन् स हरजटाभ्रष्टां गङ्गां (कर्षन्) भगीरथः इव वभौ ।

भगीरथ of the solar line practised severe penance to save his ancestors—the grandsons of सगर—who had been burnt to ashes by the wrath of the sage कपिल. Pleased with his austerities God Brahmā directed him to Śiva who promised to hold on his matted lock the Ganges as she descended from the heavens; from there she began to flow on the Himālaya and from there she followed भगीरथ to where the ashes of his ancestors were heaped up (सगरकुण्ड at Benares), and touching them raised them to heaven. Cf. अगणिततनूतापं तप्त्वा तपांसि भगीरथो भगवति तव स्पृष्टानद्भिश्चिरादुददीधरत् । उत्तरराम० I.

33. उल्बण:—free from obstacles, clear. There is a comparison between नृपैः and पादपैः. The expression फलं त्याजितैः means (1) made to part with their treasures, dispossessed when taken with नृपैः (ii) made to drop their fruit, with पादपैः ; so उत्खात and भग्न, deposed and overthrown in the case of kings; uprooted and splintered or rent in the case of trees.

34. After reducing the countries in the East he swept to the ocean's shore which was dark with lines of palm. This is a familiar description of the shore in Sanskrit. Cf. अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु । रघु० VI. 57 and दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला । आभाति वेला लवणाम्बुराशेर्धारानिबद्धेव कलङ्करेखा ॥ रघु० XIII. 15.

35. सुह्मैः—सुह्म corresponds to the province between Bengal and Orissa. It is mentioned in the Mahābhārata. वैतसीं वृत्तिम् behaving in the manner of reeds—by bending low before him in submission.

36. The वङ्गs are spoken of as having armed ships (नौसाधनोद्यत) "It was in this and its neighbouring province that a trade with Ceylon first sprang up. The institution of armed boats was of course greatly necessitated by the river Ganges and its tributaries. It was from this province that Fa-hian started for Ceylon in a great merchant vessel" —R. N. Apte. It corresponds to Eastern Bengal.

37. Construe : आपाद...प्रणताः उत्खातप्रतिरोपिताः कलमाः इव ते रघुं फलैः संवर्धयामासुः ।

Here is a very appropriate comparison. The rice plants (कलमाः) require to be uprooted (उत्खात) and then transplanted before they can yield their fruit ; so the Vanga princes were first ejected from their thrones and then reinstalled ; so that out of gratitude they yielded him their treasures. आपादपद्मप्रणताः—(I) Bending low as far as his lotus-feet—when taken with kings ; (2) bending low to the lotuses at their roots. Because paddyfields are deep immersed in water and often abound in lotuses. Cf. तुतोष पश्यन् कलमस्य सोऽधिकं सवारिजे वारिणि रामणीयकम् ॥ किराता० IV. 4.

38. उत्कल and कलिङ्ग. उत्कल is Orissa (Odra); it is an ancient country mentioned in the Mahābhārata. कलिङ्ग was to the South of Odra and extended to the mouth of the river Godāvari.

39. महेन्द्र—the mountain महेन्द्र—the chain of mountains that extends from Orissa and the Northern Circars to Gondavana. Here the poet by लक्षणया also refers to the king of कलिङ्ग who was Lord of महेन्द्र. गम्भीरवेदिनः is a technical term and refers to an elephant who does not mind the pricking of the goad : vide मल्लिनाथ.

40. प्रतिजग्राह—met him in battle. कालिङ्गः is कलिङ्गानां राजा । कलिङ्ग + the affix अ (अण्). पक्षच्छेदोद्यतम्—refers to the well-known legend of Indra's clipping the wings of mountains. So the poet fancies that the mountain resisted Indra by showering stones on him when he would clip them. रघु also is पक्षच्छेदोद्यत—because he killed their पक्ष—allies, the forces on their side.

41. Construe : काकुत्स्थः तत्र द्विषां नाराचदुर्दिनं विषह्य सन्मङ्गलस्नात इव जयश्रियं प्रतिपेदे ।

काकुत्स्थः—descendant of ककुत्स्थ a celebrated Solar king whose original name was पुरञ्जय. Once when the Gods were vanquished by the demons, the former were advised by विष्णु to seek the help of पुरञ्जय—the ruler of अयोध्या. When the Gods approached him, he agreed to fight for them on condition that Indra would carry him on his shoulder. Indra then assumed the form of a bull; the prince mounted upon his shoulder, fought the demons and destroyed them. From that time he received the name ककुत्स्थ (Seated on the hump of a bull! ककुद्) Cf. महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः । रघु० VI. 72. नाराच—Iron arrows; the shower of arrows was, as it were, a sacred bath which he took before he received the Goddess of victory.

42. Construe :—तत्र योधाः रचितापानभूमयः ताम्बूलीनां दलैः नारिकेलासवं शात्रवं च यशः पपुः ।

आपानभूमयः—आ समन्तात् संभूय वा पिबन्त्यत्र इति आपानभूमिः॥ a place for drinking in company, drinking booths. Here is a beautiful conceit. The wine they quaffed—the milk of cocoa-palms—being white like यशस्, was as it were the glory of the enemy in the form of the liquid which now they drank. They had inflicted a crushing defeat on the enemies, and were now carousing to celebrate the event. This is an instance of दीपक नारिकेलासव and यशस् being connected with the common idea of drinking (पपुः) and a comparison between them implied.

43. Construe : धर्मविजयी स नृपः गृहीतप्रतिमुक्तस्य महेन्द्रनाथस्य श्रियं जहार न तु मेदिनीम् ।

Vallabha remarks "धर्मविजयी लोभविजयी असुरविजयी चेति त्रिविधो राजा ॥" Of these धर्मविजयी—conquering in the cause of righteousness—is one who takes the wealth of the conquered king but restores to him his throne; लोभविजयी who deprives him of his wealth and title but spares his life and असुरविजयी who takes all the three.

44. Construe : ततः फलवत्पूगमालिना वेलातटेनैव अनाशास्यजयः अगस्त्याचरिताम् आशां ययौ ।

वेलातटेन—along the edge (तट) of the seashore. अगस्त्याचरिताम् आशाम्—the quarter resorted to by अगस्त्य i. e. the South. अनाशास्यजयः—to whom victory came of itself and was not to be sought after; or victory over whom was never to be hoped for, was impossible to think of.

45. सैन्यपरिभोगेण—the river Kāverī was enjoyed by the army; they dived and sported in her waters; and the waters bore the fragrance of the ichor of elephants. Poets regard rivers as the wives of the sea (Cf. रघु० XIII. 9. अनन्यसामान्यकलत्रवृत्तिः पिबत्यसौ पाययते च सिन्धूः). They must be faithful to their Lord; but Kāverī bore evident signs of enjoyment and thus made her Lord the sea suspicious of her chastity. गजदानसुगन्धिना—Mallinātha remarks that the form सुगन्धि is not grammatically correct for the समासान्त इ (सुगन्धि) occurs only where the गन्ध is natural; the smell of ichor is not the natural smell of water, and hence the form should have been...सुगन्धेन । But he remarks निरङ्कुशाः कवयः ।

46. Construe : विजिगीषोः गताध्वनः तस्य बलैः मारीचो... रीताः मलयाद्रेः उपत्यकाः अध्युषिताः ।

मलयाद्रिः—the mountain famous for sandal-wood. Its outlying parts abounded in pepper. उपत्यकाः—is आसन्नभूमयः the adjoining land, outlying parts.

47. Construe अश्वक्षुण्णानाम् एलानाम् उत्पतिष्णवः फलरेणवः तुल्यगन्धिषु मत्तेभकटेषु ससञ्जुः ।

उत्पतिष्णवः—उत्पतनशीलाः upflying. Trampled by his steeds, the dust of the cardamums clung to the foreheads of his elephants, and seemed to challenge their rich scent.

48. Construe : चन्दनानां भोगिवेष्टनमार्गेषु समर्पितं त्रिपदीछेदिनाम् अपि करिणां ग्रैवं न अस्रसत् ।

ग्रैवम्—ग्रीवासु भवम्—neck-chains. Serpents are attracted by the sweet fragrance of sandal trees and coil round their trunks; so that deep grooves are made in the trunk. Now even the wildest elephants who used to snap their foot-chains (त्रिपदी) could not get themselves loose from the neck-chains because these were firmly secured round to the trunks in the grooves and did not slip.

49. The Pāṇḍya princes were the conquerers of the sun because in their country the sun glows but dimly; but even these princes could not bear Raghu's might. मन्दायते denominative form from मन्द + क्यङ्—अमन्दं मन्दं भवति मन्दायते । In the winter solstice, the sun apparently moves from the North to the South and its heat is considerably mitigated; hence the poet's idea that the sun glows dim in the south. पाण्डूनां जनपदानां राजानः पाण्ड्याः; पाण्ड्य is a country in the extreme south to the south-west of the Chola country.

50. Construe : ते ताम्रपर्णीसमेतस्य महोदधेः मुक्तासारं स्वं संचितं यशः इव तस्मै निपत्य ददुः ।

The rivers ताम्रपर्णी falls into the gulf of Manar which is famous for its pearl-fisheries. मुक्तासारम् the best pearls. In the form of the presents of pearls they were offering him their long-accumulated glory; both are white—one in reality, the other in poetic usage.

51-52. Construe : असह्यविक्रमः सः तटेषु आलीनचन्दनौ तस्याः दिशः स्तनौ इव मलयदर्दुरौ यथाकामं निर्विश्य उदन्वता दूरात् मुक्तं स्रस्तांशुकं मेदिन्याः नितम्बमिव (स्थितं) सह्यम् अलङ्घयत् ।

The two stanzas together form what is known as युग्म Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ।।

मलयदर्दुरौ—The southern portions of the Western Ghats; मलय is also one of the कुलपर्वतs; the slopes of the मलय are encircled by the Kāverī; and the mountain is said to abound in cardmums, pepper, sandal and betel-nut trees which are all found in abundance in southern India. The two mountains are the breasts of the earth. The stanzas give the familiar idea of the earth being the wife of the king. The सह्य ranges recede a little inland, hence the idea of the ocean as garment of the Earth.

53. Construe : अपरान्तजयोद्यतैः विसर्पद्भिः तस्य अनीकैः रामास्त्रोत्सारितः अपि सह्यलग्नः इव अर्णवः आसीत् ।

His vast army marching on spread over the whole distance between the sea-shore and the सह्य ranges; and this vast army rolled onwards like ocean's billows sweeping over the coast: hence the poet's fancy (उत्प्रेक्षा) that although the ocean was driven back from the सह्य ranges by Parśurāma's missile, still it appeared now that the ocean was still clinging to the सह्य ranges. अपरान्त is अपरः अन्तः the other side, the west coast, Konkan. Parśurāma (here called राम) presented the earth that he had conquered to Kaśyapa as दक्षिणा in a sacrifice. Now it was not proper for him to reside on the earth which was gifted away, and so he reclaimed from the ocean a narrow strip of land from which the ocean was forced to recede by Parśurāma's arrow.

53. Construe : तेन भयोत्सृष्ट...विभूषाणां केरलयोषिताम् अलकेषु चमूरेणुः चूर्णप्रतिनिधीकृतः ।

भयोत्सृष्टविभूषाणाम्—the women were frightened at the sudden appearance of Raghu's conquering hosts, and flung aside their ornaments; they, therefore, did not use चूर्ण (saffron-powder or similar cosmetics); but the dust raised by the army clinging to their hair served the purpose of these fragrant powders. केरल is the ancient name of the whole tract comprising the districts of Cochin, Canara and Travancore.

55. Construe : मुरला...द्धूतं कैतकं रजः तद्योध... णानाम् अयत्नपटवासताम् अगमत् ।

मुरला is the principal river of केरल and hence the people were also called Muralas. पटवास is scented powder; we know from the मृच्छ० that Cārudatta's upper-garment bore the scent; (अनुदासीनम् अस्य यौवनं पटवासगन्धः सूचयति). Here the fragrant pollen of the Ketaka which the river-breezes wafted was scented powder for his mail-clad host. वारबाणः is the coat of mail, armour.

56. Construe : चरतां वाहानां गात्रसिञ्जितैः वर्मभिः पवनो... ध्वनिः अभ्यभूयत ।

राजनालीवन—grove of the kingly palms—a kind of gigantic palms; but so vast was his army, that the harness clanking on moving steeds drowned the deep rustle of the palms.

57. Construe : खर्जूरी...नद्धानां करिणां मदो...न्धिषु कटेषु शिलीमुखाः पुंनागेभ्यः पेतुः ।

As the smell of ichor flowing from the temples of the elephants in his army was more attractive, the bees rose from the पुंनाग blossoms and swarmed round the elephants. शिलीमुखाः—is both an arrow or a bee (cf. (त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्ताः सखे मामपि ।) where the lover is addressing the अशोक tree and comparing his lot with it). शिली मुखं येषाम् । lit. "sting-mouthed." मदोद्गार is pouring out or emission of ichor.

58. राम i. e. परशुराम had to beseech the ocean for room; but to Raghu he gave tribute unsought acknow-

ledging his superiority. The sea could do this only through the princes of अपरान्त, as it could not do so in person. किल—men tell, as they say; but it may be taken in the sense of संभावना or probability.

59. मत्तेभरदन॰ etc.—मत्तेभरदनैः उत्कीर्णानि व्यक्तविक्रमलक्षणानि यस्मिन् । उत्कीर्ण is a noun—meaning incisions; these incisions made by wild elephants with their tusks were as it were engraved inscriptions telling of his exploits.

60. पारसीकान्—these must be the ancient Persians, the inhabitants of that part of Persia which lies nearest to the Indus. स्थलवर्त्मना—by a land rout : not because a sea-voyage is prohibited as Mallinātha interprets, but because he knew that the real weakness of the Persians (तत्त्वज्ञान) who were good fighters on the sea, but not so good on land. तत्त्वज्ञानेन संयमी—the belief is that salvation or मोक्ष is attained by right knowledge, which can be gained by a conquest of the senses through Yogic practices.

61. Construe: स यवनी...पद्मानां मधुमदम् अकालजलदोदयः अब्जानां बालातपम् इव न सेहे ।

The red flush imparted by wine to the faces of the यवन ladies is compared by the poet to the glow of the morning sun falling upon the lotuses: and रघु is compared to a gathering of clouds out of the proper season: it was now शरद् when रघु came upon them when least expected. By the term यवन we understand not merely the Ionian Greeks, but all Northern alien tribes, since the Pārasīkas are referred to as यवनs; for a similar idea Cf. दैत्यस्त्रीगण्डलेखानां मदरागविलोपिभिः । हेतिभिश्चेतनावद्भिरुदीरितजयस्वनम् ।।रघु॰ X. 12.

62. अश्वसाधनैः—with their cavalry-troops. It was only by the twang of the bow that it was possible for them to recognize whether it was a friend or an enemy. शार्ङ्गम्—शृङ्गाणां विकारः।

63. Construe : भल्लापवर्जितैः श्मश्रुलैः तेषां शिरोभिः सरघाव्याप्तैः क्षौद्रपटलैः इव स महीं तस्तार।

भल्ल is a kind of arrow explained by चारित्रवर्धन as an अर्धचन्द्राकृतिर्बाणः। भल्लैः अपवर्जितानि तैः। severed from the trunks by arrows. श्मश्रुलैः—श्मश्रूणि सन्ति एषु इति तैः श्मश्रु + the affix ल (च्). सरघा honey-makers, bees. क्षौद्रपटलैः—क्षुद्रा means a bee; क्षुद्राभिः कृतानि=क्षौद्राणि, तेषां पटलैः। honeycombs. The bearded heads of the Persians with the scalp shaved are compared by the poet to the yellow honey-combs with the bees clustering round Cf. तस्तार गां भल्लनिकृत्तकण्ठैर्हुंकारगर्भैः द्विषतां शिरोभिः। रघु० VII. 58.

64. महात्मनां संरम्भः हि प्रणिपातप्रतीकारः। प्रणिपातः प्रतीकारः यस्य।

The rage (संरम्भः) in great men can only be appeased by submission; for it is not possible to resist such men. This is a generalisation which is cited to show that what they did was right; so here is an instance of अर्थान्तरन्यास where a सामान्य is given to corroborate a विशेष—(a particular case).

65. Construe : तद्योधाः आस्तीर्णा...त्नासु द्राक्षा...भूमिषु मधुभिः विजयश्रमं विनयन्ते स्म।

विनयन्ते—वि+नी becomes Atm. when it takes an object which denotes not any part of the body, but something in the body of the agent. Thus श्रम the object being in the body of the agent we have विनयन्ते. कर्तृस्थे चाशरीरे कर्मणि। पाणिनि I. 3. 37. अजिनरत्न—choicest of deer skin—for रत्न means the best of any thing—जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते।

66. Construe : ततो रघुः भास्वान् इव शरैः उस्रैः इव उदीच्यान् रसान् इव उद्धरिष्यन् कौबेरीं दिशं प्रतस्थे ।

Here रघु is compared to the sun, his arrows to the rays and the Northern princes to the sap of the earth sucked up by the Sun's rays. कौबेरी—is the North, the quarter presided over by कुबेर the lord of wealth. In the summere solstice—(उत्तरायण) the sun goes up towards the North—it is believed to dry up moisture with the rays, while in the winter solstice he moves from North to South to pour down what his rays have absorbed.

67. विनीता०—विनीतः अध्वनः श्रमः यैः ते । In place of सिन्धु some give the reading वङ्क्षु (चारित्रवर्धन, वल्लभ) and explain it as a certain lake in Kashmir. Some tried to identify it with the Oxus, and from the mention of the presence of हूणs on the Oxus drew chronological conclusions, and determined the date of Kālidāsa. The Stanza, however, tells us that after defeating the Persians रघु refreshed his horses in the river Sindhu and now turned Northwards into Kashmir.

68. Construe : तत्र भर्तृषु व्यक्तविक्रमं रघुचेष्टितं हूणावरोधानां कपोलपाटलादेशि बभूव ।

हूणs are the white Huns, or Indo-Scythians who were established in the Punjab and along the bank of the Indus at the commencement of the Christian Era. कपोलपाटलादेशि is either (i) कपोलेषु पाटलस्य (ताडनादिकृतारुण्यस्य) आदेशि which ordered the red flush to come back to their cheeks; their husbands were killed, and in their violent grief they beat their breasts and slapped their faces this made their cheeks read or (ii) कपोलपाटलम् आदेशि यस्य—The exploits of Raghu which were indicated or recorded by the red flush on their cheeks, the red flush was, as it were, a written record of the deeds of रघु.

69. काम्बोजs the inhabitants of the Hindu Kuśa mountain and the adjoining country. The Mahābhārata speaks of Arjuna's conquest of the काम्बोजs along with the दरदs after his conquest of Balkh. The country abounded in Walnut trees (अक्षोट) as Kālidāsa says. गजालान०—गजानाम् आलानं तेन परिक्लिष्टैः। the अक्षोट trees were strained by the chains (आलानम्—usually the tying-post) of elephants. The figure is सहोक्तिः.

70. सदश्वभूयिष्ठाः—Mostly consisting of the horses of best breed. Their heaps of wealth found their way into the king's treasure, but उत्सेक (conceit) did not enter his soul; any other man would have quite lost his head on such an achievement. उपदा—उपदीयते इति। What is respectfully offered, presented. Cf. अनुत्सेको लक्ष्म्याम्। in the well-known सुभाषित of भर्तृहरि.

71. गौरीगुरुम्—Himālaya. Gaurī's father, Cf. गौरीगुरोः गह्वरमाविवेश। II. 26. अश्वसाधनः with his cavalry, for other cumbrous things such as chariots could not be taken up the mountains. The dust of minerals raised by the horses rose in such thick masses that they seemed to heighten the lofty peaks of Himālaya; columns of dust raised into the skies over the peaks seemed to be so many continuations of the peaks.

72. Construe : तुल्यसत्त्वानां गुहाशयानां सिंहानां परिवृत्य अवलोकितं सैन्यघोषेऽपि असंभ्रमं शशंस।

तुल्यसत्त्वानाम् The lions were equel in valour with the army and were not at all frightened even when there was the great din of the army; but unperturbed they looked on. Here अवलोकितम् is the subject—and असंभ्रमम् the object—their glance bespoke their fearlessness. But other commentators like चारित्रवर्धन take सः understood as the subject; and असंभ्रमम् adverbial modifying परिवृत्य or अवलोकितम् so that the meaning is "he praised the bold glance cast by the lions as they turned round in their caves etc." Cf. for a similar idea:—सावज्ञमुन्मील्य विलोचने सकृत्तयां मृगेन्द्रेण सुषुप्सुना पुनः । सैन्यान्न यातः समयाऽपि विव्यथे कथं सुराजंभवमन्यथाथवा ।। शिशु० XII. 52.

73. मर्मरीभूताः—मर्मर is the rustling sound made by dry leaves—मर्मरशब्दवन्तः भूताः the breezes that possessed the sound of rustling—that rustled. कीचकध्वनिहेतवः We have already come across the idea; the winds fill the hollow bamboos, and escaping through their holes produce music. We have the expression मर्मररणितमनोहरे·· कानने भ्रमति गजेन्द्रः । विक्रमो. IV. 18. Cf. also अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु । रघु० VI. 57, The breezes waited upon him, hence they were charged with cool spray, and wafted the music of the rustling leaves, and the piping bamboos.

74. Construe : सैनिकाः नमेरूणां छायासु निषण्ण...नाभिभिः वासितोत्सङ्गाः दृषदः अध्यास्य विशश्रमुः ।

उत्सङ्ग is lap, here surface. They rested upon the rocks which were fragrant with the musk from the naval of the musk-deer that couched in the shades of the Nameru trees.

75. सरलासक्त etc.—सरलेषु आसक्तानि मातङ्गानां ग्रैवेयाणि तेषु स्फुरिताः त्विषः यासां ताः । Whose brilliance was flashed back from the chains of elephants fastened to the Sarala trees. ग्रीवासु भवानि ग्रैवेयाणि ग्रीवा + the affix ईय (ढञ्). अस्नेहदीपिकाः—Oilless lamps Cf. भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ।। कुमार० I. 10. also रघु० IX 70. स ललितकुसुम-प्रवालशय्यां ज्वलितमहौषधिदीपिकासनाथाम् ।

नरपतिरतिवाहयांबभूव क्वचिदसमेतपरिच्छदस्त्रियामाम् ॥ also वत्स्यामि तेषु हिमवद्गिरिकाननेषु दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥ प्रतिमा० V. 11.

76. Construe: तस्य उत्सृष्टनिवासेषु कण्ठ...त्वचः देवदारवः किरातेभ्यः गजवर्ष्म शशंसुः ।

किरातेभ्यः—the foresters; derived as किरं पर्यन्तभूमिम् अतति गच्छति इति किरातः । living on the borders of hills or mountains, a barbarian; Cf. पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतम् । रत्नावली II. 3. they appear to be a tribe of mountaineers inhabiting the sub-Himālayan regions. गजवर्ष्म—the height or stature of the elephants. The barks of the trees were cut away at such a great height, that from it they could infer the height of the elephants. Cf. वर्ष्म द्विपानां विरुवन्त उच्चकैर्वनेचरेभ्यश्चिरमाचचक्षिरे । गण्डस्थलाघर्षगलन्मदोदकद्रवद्रुमस्कन्धनिलायिनोऽलयः ॥ शिशु० XII. 54.

77. पर्वतीयैर्गणैः—पर्वते भवः—पर्वत + ईय (छ). With the mountain tribes which मल्लिनाथ identifies with the seven उत्सवसंकेत tribes mentioned in the महाभारत. नाराच etc. नाराचाणां क्षेपणीयानाम् अश्मनां च निष्पेषेण उत्पतिता अनला यस्मिन् । मल्लिनाथ however understands क्षेपणीय to be a long sword with a broad edge. A grim and bloody fight it was, "where darts and stones and arrows mingled hurtling, striking fire."

78. Construe: सः शरैः उत्सवसंकेतान् विरतोत्सवान् कृत्वा बाह्वोः जयोदाहरणं किन्नरान् गापयामास ।

He conquered them with arrows and thus stopped them from their festivities. जयोदाहरणम्—Songs proclaiming victory. The expression is a technical name for an elaborate panegyric in song beginning with such words as जयति, full of alliteration and composed in the मालिनी or other similar

metres. येन केनापि तालेन गद्यपद्यसमन्वितम् । जयत्युपक्रमं मालिन्यादिप्रासविचित्रितम् । तदुदाहरणं नाम विभक्त्यष्टाङ्गसंयुतम् ।। प्रतापरुद्र. Cf. अन्तरा चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । विक्रमो० I. 13. 68.

79. Construe : तेषु उपायनपाणिषु (सत्सु) परस्परेण राज्ञा हिमवतः सारः हिमाद्रिणा राज्ञः सारः विज्ञातः ।

As the tribes presented tribute, Raghu owned the might of great Himālaya i. e. the Wealth which it possessed, while the tribes submitting to him showed that the Himālaya acknowledged him to be peerless. सार is (1) riches and (2) power.

80. Construe : तत्र अक्षोभ्यं यशोराशिं निवेश्य पौलस्त्य...द्रेः ह्रियम् आदधानः इव अवरुरोह ।

अक्षोभ्य—imperishable. पौलस्त्य etc.—the story is told that once while Rāvaṇa was passing in his aerial car पुष्पक, its motion was suddenly arrested when it came near Kailāsa where Śiva and Pārvatī rested. He was told by Nandi to leave the place, but Rāvaṇa in anger uplifted Kailāsa with his arms. रघु thought it beneath his dignity to attack the mountain कैलास which had already been uplifted by the son of पुलस्त्य; thus he, as it were, shamed the hill which Rāvaṇa raised of yore.

81. Construe : तस्मिन् तीर्णलौहित्ये प्राग्ज्योतिषेश्वरः तद्गजालानतां प्राप्तैः कालागुरुद्रुमैः सह चकम्पे ।

लौहित्य is the ancient name for the Brahmaputra. प्राग्ज्योतिष situated on the Lauhitya was the ancient capital of Kāmarūpa. Prāgjyotiṣa is identified with easternmost part of India comprising Western Bhutan and eastern Assam. It is the land of the eastern stars as it is said:—अत्रैव हि स्थितो ब्रह्मा प्राङ् नक्षत्रं ससर्ज ह । ततः प्राग्ज्योतिषाख्येयं पुरी शक्रपुरीसमा । The figure of speech is सहोक्ति already defined.

82. Construe : स रुद्धार्कम् अधारा...दुर्दिनं रथवर्त्मरजोऽपि न प्रसेहे। कुत एव अस्य पताकिनीम् ।

अधारावर्षं च तद्दुर्दिनं च । A दुर्दिन is a day when the sky is overcast with clouds. मेघच्छन्नेऽह्नि दुर्दिनम् ।. So there was darkness but no fall of showers, as it was due to the clouds of dust and not clouds of water. पताका विद्यन्ते अस्याः इति—पताकिनी—an army.

83. Construe : कामरूपाणाम् ईशः अत्या...कमं तं यैः अन्यान उपरुरोध (तैः) भिन्नकटैः नागैः भेजे ।

कामरूप—To the North-east of Puṇḍra Deśa lay the kingdom of Kāmarūpa which extended from the banks of the Karatoya to the extremities of Assam. Its King Bhagadatta plays an important part in the Mahābhārata. अत्याखण्डलविक्रमम—अतिक्रान्तः आखण्डलस्य (इन्द्रस्य) विक्रमः येन तम् । Who excelled Indra by his valour. भिन्नकटैः—with the कट temples burst open rutting; elephants in rut.

84. Construe : कामरूपेश्वरः हेमपीठाधिदेवतां तस्य पादयोः छायां रत्नपुष्पोपहारेण आनर्च ।

The feet of Raghu rested upon the golden foot-stool; and the splendour of his feet (छाया) was as it were the presiding-deity of the foot-stool: so it was worshipped with flowers in the form of jewels offered to him as tribute.

85. इति In this way. जिष्णुः—जयशीलः the conqueror, a habitual conqueror. छत्रशून्येषु मौलिषु. His sovereignty was universal and undisputed; so that no other prince could use the Sun-shade which is the emblem of royalty and independence.

86. विश्वजित्—विश्वं जयति इति विश्वजित् । Here the sacrificer has to give all his wealth as Dakṣiṇā to the officiating

priests. विश्वजित् सर्वस्वदक्षिणः। Kālidāsa makes a beautiful generalisation about good people. They, like clouds, take only to give away. The figure is अर्थान्तरन्यास when the विशेष is corroborated by a सामान्य.

87. Construe : काकुत्स्थः सत्रान्ते सचिवसखः गुर्वीभिः पुरस्क्रियाभिः शमित...लीकान् चिर...रोधान् राजन्यान् स्वपुरनिवृत्तये अनुमेने।

सचिवसखः—because there was no clash between the king and his ministers. पुरस्क्रिया is lit. placing in front hence honouring, respectful treatment. शमितं पराजयेन व्यलीकं दुःखं वैलक्ष्यं वा येषां तान्। व्यलीक is a sense of humiliation, dejection, disappointment (Cf. सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते। शाकु० VII. 24) that was caused by defeat. चिर···रोधान्—अवरोधः—अवरुध्यते इति। confined to the inner apartment (अन्तःपुर) hence a wife. Their long absence had made them pine.

88. Construe : ते रेखा...चिह्नं प्रसादलभ्यं सम्राजः चरणयुगं प्रस्थानप्रणतिभिः अंगुलीषु मौलि...गौरं चक्रुः।

रेखा..चिह्न the feet of the king bore the marks of banners etc. formed by lines—these indicate a sovereign sway. As at their parting salutations, they fell at his feet, the toes of his feet were made red (गौर) by the floral juice dropping from the garlands and chaplets worn by them on their heads. गौर is not white, but reddish yellow: Cf. कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरैः। etc. रत्ना० I. 10. संस्रंसिताभरणगौरतलौ च हस्तौ। प्रतिमा० I. 8.

FIFTH CANTO

1. Construe : विश्वजिति अध्वरे निःशेष...जातं तं क्षितीशम् उपात्तविद्यः गुरुदक्षिणार्थी वरतन्तुशिष्यः कौत्सः प्रपेदे ।

निःशेष° निर्गतः शेषः यस्मात्, निःशेषं यथा तथा विश्राणितं कोशजातं येन तम् । Who gave everything he possessed, who had stripped himself bare of all he had. This shows that he came at an improper time.

2. Construe : अनर्घशीलः स वीतहिरण्मयत्वात् मृण्मये पात्रे अर्घ्यं निधाय आतिथेयः यशसा प्रकाशः श्रुतप्रकाशम् अतिथिं प्रत्युज्जगाम ।

हिरण्यस्य विकारः हिरण्मयम—formed irregularly from हिरण्य + affix मय (ट्). Mark the play upon words अर्घ्य, अर्घ, प्रकाश, and अतिथि, and yet the epithets are all significant. श्रुतेन शास्त्रेण प्रकाशम्—Shining with sacred knowledge, आतिथेयः अतिथिषु साधुः—अतिथि + ईय (ढञ्). Kindly to guests, a kindly host.

3. Construe :—विधिज्ञः मानधनाग्रयायी कृत्यविद् विशांपतिः विष्टरभाजं तं तपोधनं विधिवत् अर्चयित्वा आरात् कृताञ्जलिः इति उवाच ।

मानधनानाम् अग्रयायी—foremost of those who look upon self-respect as their wealth, who put honour above everything. विष्टरभाजम—विस्तीर्यते इति विष्टरः according to वृक्षासनयोर्विष्टरः पाणिनि VIII. 3. 93—accordingly स्त is changed to ष्ट; but in any other sense than 'a tree' or 'a seat' the स्त is not so changed. Cf. वाक्यस्य विस्तरः ।

4. अग्रणीः मन्त्रकृताम्—chief of seers who frame the holy mantras; the mantras or Veda being eternal are not produced: they were only revealed to the ऋषिs—who on that account are called मन्त्रद्रष्टारः—the seers of the holy·mantras. कुशाग्रबुद्धे—One whose intellect is as sharp as the point of a

blade of grass. Very acute and subtle. This inquiry after the welfare of the sage is according to the precept ब्राह्मणं कुशलं पृच्छेत् क्षत्रबन्धुमनामयम्.

5. Construe : कायेन वाचा मनसापि वासव...लोपि यत् तपः शश्वत् संभृतं महर्षेः त्रिविधं तत् (तपः) अन्तरायैः व्ययं न आपद्यते कच्चित् ।

कच्चित्—implies some hope expressed by the speaker and has the sense of 'I hope that.' वासवधैर्यलोपि—the idea is familiar to Sanskrit literature; Indra is always jealous of those who practise severe penance. Cf. अस्त्येतदन्यसमाधिभीरुत्वं देवानाम । शाकु० I. also चरतः किल दुश्चरं तपस्तृणविन्दोः परिशङ्कितः पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ।। रघु० VIII. 79. also नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि । रघु० XIII. 42.

6. Construe : आधार...मुखैः प्रयत्नैः सुतनिर्विशेषं संवर्धितानां श्रमच्छिदां वः आश्रमपादपानां वाय्वादिः उपप्लवः न कच्चित् ।

सुतनिर्विशेषम्—fostered with the same care which is bestowed upon a son. सुतेभ्यः निर्गतः विशेषः अतिशयः भेदः वा यस्मिन् कर्मणि तत्तथा ।

7. Construe : क्रियानिमित्तेषु अपि कुशेषु मुनिभिः वत्सलत्वात् अभग्नकामा तदङ्क...नाला मृगीणां प्रसूतिः अनघा कच्चित् ।

वत्सल—वत्स + ल according to वत्सांसाभ्यां कामबले । पाणिनि V. 2. 98. The possessive affix ल is added to वत्स and अंस in the sense of 'love for' and 'strength' respectively.

8. नियमाभिषेकः—नित्यस्नानादि । Daily bath. The पितृs or the manes are the dead ancestors as well as a class of Divine beings known as Pitṛs. निवाप is a technical term applied to the offering of water, sesamum etc. offered to the manes. उञ्छषष्ठाङ्कितसैकतानि—A sixth part of

the gleanings of corn being due to the king as protector was aways reserved apart: it was spread on the sands that it might be well dried and preserved. सैकत is सिकताः येषु सन्ति । सिकता + अ (ण्). What is full of sand, a sandy bank. उञ्छ is एकैकस्य त्यक्तस्य कणस्य उपादानम् । By gleaning the corn left in the fields one by one they had collected their subsistance, and yet from this hard-won stock they had not forgotten to reserve apart the king's tribute.

9 Construe : कालो...भागं वः वन्यं शरीर...साधनं नीवारपाकादि जानपदैः कडंगरीयैः न आमृश्यते कच्चित् ।

नीवारपाकादि—the word पाक is variously explained. नीवारस्य पाकः पचनं फलं वा । or नीवारेषु पाकाः अल्पाः । ते आदिर्यस्य । or प्रशस्ताः नीवाराः नीवारपाकाः ते आदिर्यस्य । कडङ्गरीयैः any animal fed with straw or chaff ; कडङ्गरं बुसम् अर्हतीति कडङ्गरीयः । कडङ्गर + ईय (छ). कालोपपन्नातिथिकल्प्यभागम्—it is the duty of every householder to wait for sometime before he takes his meal to see if any guests arrive.

10. गृहाय–गृहस्थाश्रमं प्रवेष्टुम् ।

The second line gives the reason for asking such a question which is indicated by हि—यतः ।

11. Construe : अर्हतः तव अभिगमेन मे मनः न तृप्तं (किंतु) नियोगक्रियया उत्सुकम् । अपि शासितुः आज्ञया आत्मना वा मां संभावयितुं वनात् प्राप्तोऽसि ।

नियोगक्रियया उत्सुकम। longing to execute your command. The instrumental is used for the locative according to प्रसितोत्सुकाभ्यां तृतीया च । Mark how skilfully are these inquiries made giving due precedence to all important persons and things.

12. उदाराम् अपि गाम्—his speech, albeit so generous; अपि in the sense of गर्हा—disregard. The earthen vessel was a visible evidence of the king's poverty; how could his generous words persuade him to believe that his desire would be fulfilled ?

13. वार्त—स्वास्थ्यम्—the stanza is a beautiful example o दृष्टान्त, where there is a parallelism between the ideas expressed by two different sentences. Cf. तमांसि तिष्ठन्ति हि तावदंशुमान् न यावदायात्युदयाद्रिमौलिताम् । also कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि । तमस्तपति घर्मांशौ कथमाविर्भविष्यति । शाकु० V. 14.

14. Construe: महाभाग प्रतीक्ष्येषु भक्तिः ते कुलोचिता तया पूर्वान् अतिशेषे । व्यतीतकालः तु अहं त्वाम् अर्थिभावात् अभ्युपेतः इति मे विषादः ।

प्रतीक्ष्येषु—Those who are fit to be treated with respect or consideration, worthy, venerable. कुलोचिता—उचित has the sense of usual, habitual. कुलाभ्यस्ता । His regret was that he came to the king at an inconvenient time, when it was too late.

15. Construe : नरेन्द्र तीर्थ...र्धिः शरीरमात्रेण तिष्ठन् अरण्य... सूतिः स्तम्बेन अवशिष्टः नीवारः इव आभासि ।

शरीरम् एव शरीरमात्रम् । a नित्यसमास । तीर्थे is सत्पात्रे; note हलायुध quoted by Malli. for the various senses of तीर्थ. तीर्थे प्रतिपादिता ऋद्धिः येन । who has given away his riches to worthy recipients. अरण्ये भवाः मनुष्याः—आरण्यकाः— अरण्यान्मनुष्ये । इति वुञ् । पाणिनि IV. 2. 129.

16. Again a beautiful दृष्टान्त. The king stood bare, stripped of all his riches that were spent in the sacrifice; the moon too is stripped of all her digits which are one by one drunk by the gods. The idea is quite a common place of Sanskrit literature. Cf. तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः । cited by मल्लि० also Kāmandaka. The young moon

or the crescent moon in held is great reverence. Cf. विशेषदृश्यमिन्दुं नवोत्थानमिव ।। VI. 31. नवोदयं नाथमिवौषधीनाम् ।। II. 73. प्रणमन्त्यनपायमुत्थितं प्रतिपच्चंद्रमिव प्रजा नृपम् ।। किराता० II. 11.

17. Again a beautiful दृष्टान्त. He would seek his teacher's fees elsewhere; even the चातक the rain-bird craves not rain from emptied clouds. The चातक bird, it is believed, disdains to drink from water found on the earth, but would drink what few drops fall directly from the clouds into its beak. Cf. सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः ।। and पयोद हे वारि ददासि वा न वा त्वदेकचित्तः पुनरेष चातकः । वरं महत्या म्रियते पिपासया तथापि नान्यस्य करोत्युपासनाम् ।

18. प्रतियातुकामम्-प्रतियातुं कामः यस्य तम् The nasal of the infinitive is dropped before काम and मनस्.

19. यथावत्—यथा अर्हति इति । as it deserved, duly, in the proper way. The affix वत् is applied in the sense of deserving (अर्हार्थे). वर्णी is a ब्रह्मचारी. वर्ण + the affix इन् according to वर्णाद् ब्रह्मचारिणि । पाणिनि V. 2. 134. स्मयावेषविवर्जिताय—Who was free from the influence of vanity. Mark the sense of स्मय. So Bhāsa uses विस्मित—भाग्यैश्चलैर्विस्मितः । स्वप्नः विहगवाहनमात्रविस्मितो दूतः । दूतवाक्य । and गान्धारविषयविस्मितशकुने । पञ्चरात्र.

20 मे चिराय अस्खलितोपचारां तां भक्तिमेव पुरस्तात् अगणयत् ।

पुरस्तादगणयत्—प्रथमं संख्यातवान्—He put it above fee; considered it better than any fee I might offer; or पुरस्तात् प्रथमं भक्तिम् एव तां (दक्षिणाम्) अगणयत् । । But he first considered my devotion as his fee; he did not want any other fee. अस्खलितः उपचारः यस्याम् । In which the service I rendered was flawless; loyal.

21. निर्बन्ध is importunity. अर्थकार्श्यम्—my slender means. विद्यापरिसंख्यया—by the number of the विद्याs taught i. e. fourteen, for the विद्याs are fourteen as enumerated in the quotation from Manu given by Mallinātha.

22. Construe : सोऽहं सपर्या...नेन भवन्तं प्रभुशब्दशेषं मत्वा संप्रति श्रुतनिष्क्रयस्य अल्पेतरत्वात् उपरोद्धुं न अभ्युत्सहे ।

श्रुतनिष्क्रय is विद्यामूल्य—the price of his learning. सोऽहं I under these circumstances i. e. knowing you possess nothing and seeking the fees of my preceptor.

23. Construe : इत्थं वेदविदां वरेण द्विदजेन द्विजराजकान्तिः अविदितः एनो...वृत्तिः जगदेकनाथः एनं भूयः जगाद ।

Here again there is an effort at अनुप्रास; so the conscious use of द्विजराज for चन्द्र etc. एनसः निवृत्ता इन्द्रियवृत्तिः यस्य । free from base affections, from sins; lit. the activity of whose senses was turned away from sin.

24. श्रुतपारदृश्वा—who had seen the other end of the Vedas—thoroughly mastered the Vedas. गुर्वर्थमर्थी—these two expressions give the reasons why such a request ought not to be refused. रघोः सकाशात्—as Mallinātha points out, the king's personal honour was piqued, was at stake; the reproach would besmirch him personally hence the mention of the name रघु. The Raghus never refused a suppliant his request. Cf. यथाकामार्चितार्थिनाम् । and अप्यसुप्रणयिनां रघोः कुले न व्यहन्यत कदाचिदर्थिता ।। XI. 2. परीवादस्य नवः अवतारः the first manifestation i. e. the first occasion of reproach.

25. Construe : (हे) अर्हन् स त्वं प्रशस्ते महिते मदीये अग्न्यगारे चतुर्थः अग्निः इव वसन् द्वित्राणि अहानि सोढुम् अर्हसि तावत् त्वदर्थं साधयितुं यते ।

There were already the usual three fires in the sanctuary—the गार्हपत्य which the lord of the house receives from his father and transmits to his son—from which sacrificial fires are kindled; the आहवनीय into which all offerings are made; and the दक्षिणाग्निः or southern fire. So the learned Brahmin would be a fourth fire there. द्वित्राणि—द्वे वा त्रीणि वा । बहुव्रीहिः. यावत् expresses अवधारण or निश्चय.

26. Construe : अग्रजन्मा प्रतीतः (सन्) तस्य अवितथं संगरं तथेति प्रत्यग्रहीत् । रघुरपि गाम् आत्तसाराम् अवेक्ष्य अर्थं कुबेरात् निष्क्रष्टुं चकमे ।

प्रतीतः—delighted, pleased. कुबेर is the son of विश्रवस् and the half-brother of Rāvaṇa; the lord of wealth; he presides over the North and has his capital on mount Kailāsa; he is the king of Yakṣas, Kinnaras and other demi-gods and is represented as ugly, almost repulsive. कुत्सितं बेरं (शरीरं) यस्य कुबेरः ।

27. Construe : वसिष्ठ···जात् प्रभावात् उदन्व···धरेषु तद्रथस्य गतिः मरुत्सखस्य बलाहकस्य इव न हि विजघ्ने ।

Of course the sprinkling of the chariot was done with water consecrated by means of Mantras. वारीणां वाहकः बलाहकः —irregular compound classed under the पृषोदर class.

28. Construe : अथ प्रदोषे प्रयतः धीरः रघुः सामन्तसंभावनयैव कैलासनाथं तरसा जिगीषुः कल्पित...शस्त्रं रथम् अधिशिश्ये ।

सामन्तसंभावनयैव—deeming him as a feudatory prince, no more.

30 Construe : भूपतिः अभियास्यमानात् कुबेरात् लब्धं सुमेरोः वज्रभिन्नं पादमिव तं भासुरहेमराशिं समस्तमेव कौत्साय दिदेश ।

पादम् a hill on the border or skirt. Malli. notes the reading 'शृङ्गम्'—a peak of Meru.

31. साकेत is the ancient name of अयोध्या. अभिनन्द्यं सत्त्वं ययोः तौ. सत्त्व nobility or greatness of mind. But according to मल्लिनाथ it means व्यवसाय—action, conduct.

32. Construe : अथ प्रीतमनाः महर्षिः कौत्सः संप्रस्थितः उष्ट्र... तार्थम् आनतपूर्वकायम् प्रजेश्वर करेण स्पृशन् वाचम् उवाच।

संप्रस्थितः used in the sense of the future प्रस्थास्यमानः। according to आशंसायां भूतवच्च पाणिनि III. 3. 132. the past. part. is used for the future, when the meaning is "desiring"—desiring to part. वामी is a mare. वाचमुवाच is certainly redundant; the poet could simply have said उवाच so that वाचं is superfluous; the fault is known as "अधिकपदत्वम्."

33. Construe : वृत्ते स्थितस्य प्रजानाम् अधिपतेः भूः कामसूः यदि अत्र किं चित्रम्। (किं) तु अचिन्तनीयः तव प्रभावः येन त्वया द्यौः अपि अभिलषितं दुग्धा।

For the fourfold course of conduct (वृत्त) prescribed for a King vide Kāmandaka cited by Malli. त्वया द्यौः मनीषितं दुग्धा। Mark the construction: the verb दुह् governs two objects द्यौः and मनीषितम् and in the passive the indirect object द्यौः is put in the nominative case.

34. Construe : सर्वाणि श्रेयांसि अधिजग्मुषः ते अन्यत् आशास्यं पुनरुक्तभूतम्। ईड्यं भवन्तं भवतः पिता इव आत्मगुणानुरूपं पुत्रं लभस्व।

पुनरुक्तभूतम्—पुनरुक्तसमम्। equal to, as good as, repeated; a mere repetition. अधिजग्मुषः The perf. part. is used in the sense of the Aorist: the forms of only a few verbs are thus used in classical literature. Cf. अतिशयिनि समाप्ता वंश एवाशिषस्ते ।। विक्रमो॰ V. 21.

35. आलोकम् अर्कादिव जीवलोकः—a very beautiful simile; the son is verily a light to illumine the path to heaven; there is another reading चैतन्यमर्कादिव etc. noted by मल्लिनाथ.

36. The poet gives the reason why Raghu's son was named अज. He was born at Brahmā's hour; ब्राह्ममुहूर्त is thus described : रात्रेश्च पश्चिमे यामे मुहूर्तो ब्राह्म उच्यते । It is the hour before dawn, and is looked upon as very auspicious. अज is the unborn, a name of ब्रह्मन्; hence the name.

37. प्रवर्तितो दीप इव प्रदीपात्. What a lovely and appropriate simile ! Cf. the न्याय—कारणगुणाः कार्ये संक्रामन्ति । the qualities of the cause are transferred to the effect: further the son is a दीप and the father प्रदीप—a powerful lamp; a very happy choice of words indeed.

38. Construe : गुरुभ्यः विधिवत् उपात्तविद्यं यौवनो...कान्तं तं साभिलाषा अपि श्रीः धीरा कन्या पितुरिव गुरोः अनुज्ञाम् आचकाङ्क्ष ।

यौवनस्य उद्भेदात् (आविर्भावात्) विशेषेण कान्तम् : Who looked very handsome on account of his youth. श्रीः here is royal glory : just as a wise maiden awaits her father's consent and is also given away by her father, even so royal glory waited to be given away to अज by his father who alone could make him युवराज.

39. Construe : अथ स्वसुः इन्दुमत्याः स्वयंवरार्थं कुमारानयनोत्सुकेन क्रथकैशिकानाम् ईश्वरेण भोजेन आप्तः दूतः रघवे विसष्टः ।

क्रथकैशिक is the name of a class of क्षत्रियs, sprung from क्रथ and कैशिक the sons of विदर्भ, and hence क्रथकैशिक is used as a synonym of विदर्भ. आप्तः trusty, trust-worthy.

40. दारक्रियायोग्यदशम्—दाराणां क्रिया दारक्रिया विवाहः । तस्याः योग्या दशा यस्य तम् । विवाहयोग्यवयसम्—Who was now of a proper age to marry.

41. Construe : उपकार्या...चारा जानपदोपदाभिः वन्येतरा तस्य मनुजेन्द्रसूनोः मार्गे निवासाः उद्यान...कल्पाः बभूवुः ।

उपकार्या is a tent; or some temporary structure for accommodating royal guests; thus in the विक्रमोर्वशीय when king Purūravas has gone to the confluence of the गङ्गा and यमुना with his queens for a bath at the sacred place, there is a tent pitched for him and his queens on the banks. Vide Act V. गङ्गायमुनयोः सङ्गमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यां प्रविष्टः । जानपदोपदाभिः—उपदा is presents; Cf. उपदाः विविशुः शश्वत् नोत्सेकाः कोसलेश्वरम् ॥ IV. 70. The presents received from his subjects were so rich and varied that the places at which he halted on the way though far away from towns and cities had an urban appearance. उद्यानविहारकल्पा—विहार is विहरन्ति अस्मिन्—a pleasure-resort.

42. Construe : विलङ्घिताध्वा सीकरार्द्रैः मरुद्भिः आनर्ति... माले नर्मदारोधसि स क्लान्तं रजो...केतु सैन्यं निवेशयामास.

क्लान्तं, विलङ्घिताध्वा and रजोधूसरकेतु—these expressions tell why a halt was necessary—this is, therefore, an instance of काव्यलिङ्ग when the relation of cause and effect is implied and not directly expressed.

43. निर्धौतदानामलगण्डभित्तिः—निर्धौतदाने अत एव अमले गण्डभित्ती यस्य सः । गण्डभित्ति—Broad temples—प्रशस्तौ गण्डौ गण्डभित्ती । the word भित्ति shows प्राशस्त्य. Bees were still hovering over the waters where the elephant had dived.

44. निःशेष...धातुना अपि नीलो...बलेन अश्म...तेन दन्तद्वयेन ऋक्षवतः तटेषु वप्रक्रियां शंसन् ।

The elephant enjoyed the sport of butting against the rocks (Cf. वप्रक्रीडापरिणतगजप्रेक्षणीयं of the मेघ०) so that the mineral dust settled upon his tusks; this was wiped away by the waters of the रेवा; but some of it had entered deep into the veins or cracks of the tusks and thus variegated their whiteness by lines of blue. ऋक्षवत् is one of the principal mountains of the earth, called कुलपर्वतs. They are महेन्द्रो मलयः सह्यः शुक्तिमान् ऋक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ।।

45. Construe : संहार...क्रियेण हस्तेन सशब्दं बृहतः तरङ्गान् भिन्दन् तीराभिमुखः सः वार्यर्गलाभङ्गे इव प्रवृत्तः ।

लघुक्रियेण—of quick movement—so briskly spreading (विक्षेप) and contracting (संहार). वार्यर्गला—वारी according to मल्लिनाथ is गजबन्धनस्थानम्—an elephant's stall, the place where it is tied. As the elephant was splitting the huge waves with its trunk, it seemed as if it was breaking through all restraints—bursting the chains that tied it—or removing huge trunks of trees that were placed across the door of its stall to secure it firmly. Others, however, suggest that वारी is used in the sense of गजबन्धनी—the chains that bound the elephant.

46. Construe : शैलोपमः सः शैवलमञ्जरीणां जालानि उरसा कर्षन् पश्चात् तटम् उत्ससर्प । पूर्वं तद्...राशिः सरित्प्रवाहः (तटम् उत्ससर्प ।).

तेन उत्पीडितः वारिराशिः यस्य सः qualifies सरित्प्रवाहः । the river current whose volume of water was driven forward by it.

47. तस्य एकनागस्य कपोलभित्त्योः जलावशान्ता मद...श्रीः वन्ये... दर्शनेन पुनः दिदीपे ।

एकनागस्य Of this single elephant i. e. of this peerless or incomparable elephant; so the innumerable tame elephants turned tail at the very smell of its ichor. अनेकपः—अनेकाभ्यां पिबति इति । The word दुर्दिन here is used in the sense of flow or shower—because a dark rainy day is marked by showers.

48 विलङ्घिताधोरणतीव्रयत्नाः—विलङ्घितः आधोरणानां तीव्रः यत्नः यैः ते । Who had overborne the strenuous efforts of their dri-

vers; they were filled with such fright that all the efforts of their drivers to control them and keep them in their places failed.

49. This describes the great confusion and the consternation that prevailed in the camp. छिन्नबन्धद्रुतयुग्यशून्यम्—आदौ छिन्नबन्धाः पश्चात् द्रुताः छिन्नबन्धद्रुताः—ते च ते युग्याः तैः शून्यम् which explanation is better than the one given by मल्लिनाथ. युग्याः—horses. The camp was deserted by the horses only but not that it was entirely deserted. रामापरित्राणविहस्तयोधम्—the warriors were at a loss to know how to save their wives. विहस्त is व्याकुल; at a loss; were scarce able to protect etc.

50. Construe : तमापतन्तं वन्यः करी नृपतेरवध्यः इति श्रुतवान् कुमारः नात्यायतकृष्टशार्ङ्गः निवर्तयिष्यन् विशिखेन कुम्भे जघान ।

For the prohibition vide the quotation in मल्लिनाथ. So he did not bend his bow fully.

51. विद्धमात्रः—विद्धः एव विद्धमात्रम् । the mas. is, therefore, irregular.

52. Construe : अथ प्रभावोपनतैः कल्प...त्थैः पुष्पैः कुमारम् अवकीर्य वाग्मी दशनप्रभाभिः संवर्धि...हारः उवाच ।

उरःस्थल—the word स्थल shows प्राशस्त्य—or excellence. तारहारः—the big or bright pearl necklace.

53-56. प्रियं वदतीति प्रियंवदः । Through the curse of मतङ्ग he became a मतङ्गज an elephant; the latter is explained as मतङ्गः—मेघः । स इव जायते इति मतङ्गजः । because an elephant is like a cloud. (54) Softness, mildness was natural to him; anger was only incidental; water is cool by nature, but becomes hot when heat is applied. So the figure is दृष्टान्त where there is a parallelism between the sage and water.

(55) अयोमुखेन—अयः (iron) लक्षणया अयोविकारः मुखम् अस्य (56) प्रतिप्रियं—प्रत्युपकारम्=प्रतिकृतं प्रियम् requital of a favour done; a service done in return of obligations conferred.

57. संमोहनम्—causing sleep—or bringing about stupefaction; we are told in the VII canto that after Aja had won Indumatī, his rivals attacked him and a fierce fight ensued, it was then that अज launched at his foes this sleep-compelling dart which प्रियंवद had given him; and "then, struck to sleep, the king's whole armed host stood motionless". प्रियंवदात्प्राप्तमसौ कुमारः प्रायुङ्क्त राजस्वधिराजसूनुः । गान्धर्वमस्त्रं कुसुमास्त्रकान्तः प्रस्वापनं स्वप्ननिवृत्तलौल्यः ॥ VII. 61. The dart which काम used against शिव was also संमोहन—संमोहनं नाम च पुष्पधन्वा धनुष्यमोघ समधत्त सायकम् ॥ कुमार. III. 66. प्रयोगसंहारविभक्तमन्त्रम् । Having diverse, different (विभक्त) spells for launching (प्रयोग) and for recalling (संहार).

58. Construe : उपच्छन्दयति मयि त्वया प्रतिषेधरौक्ष्यं न प्रयोज्यम् । मां प्रति ह्रिया अलम् । As Malli. construes it; the meaning then would be 'feel no shame on my account or in my presence'. उपच्छन्दयति—उपच्छन्द is to humour, to request. (Cf. शाकुन्तल V. त्वयायं पिबतु इत्यनुकम्पिना उपच्छन्दितः उदकेन). Now that I entreat you, do not repulse me: mark the force of अपि and उपच्छन्दयति । He was kind to him, although he had hit him with an arrow; the greater reason now when he was requesting him to show him kindness.

59. Construe : नृसोमः अस्त्रविद् सः तथेति सोमोद्भवायाः सरितः पवित्रं पयः उपस्पृश्य उदङ्मुखः (सन्) निगृहीतशापात् तस्मात् अस्त्रमन्त्रं जग्राह ।

नृसोमः ना सोमः इव । this man who was (soft, mild) as the moon. सोमोद्भवा—the river रेवा or नर्मदा is so called because पुरूरवस् of the lunar race opened a channel to this river; or because it is believed that nectar comes out of its waters. उदङ्मुखः facing the North; the word is explained by a set of complicated rules given by हेमाद्रि and cited by Nandargikar.

60. आसेदुषोः—genitive dual of the perf. part. आसेदिवस् from आ + सद्. Only a few perf. participles are used in classical Sanskrit. विदर्भान्—विदर्भाणां क्षत्रियाणां निवासः जनपदः विदर्भाः। derived from वि without and दर्भ i. e. kuśa-grass which it is supposed, does not grow there because the son of a sage died there of a wound caused by the sharp blade of the grass. विदर्भ is the modern Berar; in ancient times, however, it was far more extensive than Berar extending from the banks of the कृष्णा to the banks of the नर्मदा.

61. Construe : नगरोपकण्ठे तस्थिवांसं तं तदा...प्रहर्षः क्रथकैशिकेन्द्रः प्रवृद्धोर्मिः ऊर्मिमाली चन्द्रम् इव प्रत्युज्जगाम । ऊर्मिमाली—ऊर्मीणां माला अस्य अस्ति इति । the ocean; the idea is pretty common. Cf. III. 17, VII. 19, X. 82, XII. 36, XVI, 27.

62. Construe : एनम् अग्रयायी पुरं प्रवेश्य अर्पितश्रीः नीचैः तथा उपाचरत् यथा तत्र समेतः जनः वैदर्भम् आगन्तुम् अजं गृहेशं मेने।

नीचैः तथा उपाचरत् waited upon him with such humility, lowly bearing.

63. Construe : तस्य प्रणतैः अधिकारपुरुषैः प्रदिष्टां प्राग्द्वार... कुम्भां रम्यां नवोपकार्यां स रघुप्रतिनिधिः बाल्यात् परां दशां मदनः इव अध्युवास ।

प्राग्द्वार etc. the placing of jars near the door-way is considered very auspicious. The simile is very appropriate and suggests how love now entered his heart. He was comfortably lodged for the night; youth which succeeds boyhood is also very delightful; hence the comparison between उपकार्या and बाल्यात् परा दशा (or youth) and Aja was like मदन love.

64. तत्र स्वयंवर...लोकं कमनीयं कन्याललाम लिप्सोः अजस्य भावावबोधकलुषा दयितेव निद्रा रात्रौ चिरेण नयनाभिमुखी बभूव ।

कन्याललाम—कन्यासु ललाम । ललामन् is श्रेष्ठ (the best) the best of maidens—that lovely gem of a maiden. लिप्सोः लब्धुम् इच्छोः । भावावबोधकलुषा—like a loving wife who unable to know the mind of her husband comes tardily to him; she is afraid lest her approach should displease him. The word कलुषा is taken in the sense of असमर्था. Some, however, think that कलुषा is ईर्ष्याकषायिता filled with jealous anger, offended to know that her husband has love (भाव) for another. This is really the usual meaning of कलुषा; and the meaning suits the context quite well. Aja's thoughts were full of Indumatī, so sleep became jealous that he loved another and not her, and hence came to him tardily. The objection that such a woman would not approach her lord herself but would have to be propitiated by her husband is not very difficult to meet: after all Aja, too, late in the night, might have invoked sleep to come to him.

65. Construe : तं कर्ण...रांसं शय्यो...रागं प्रथितप्रबोधं सवयस उदारवाचः सूतात्मजाः उषसि वाग्भिः प्राबोधयन् ।

This shows the sleeplessness of Aja; his ear-pendents pressed against his ample shoulders when his head was bent on either side in anxious thoughts; and his restlessness is well brought out when the poet says that the unguents applied to his person were wiped away by rubbing against the coverlet; he rolled from side to side in his restlessness.

सवयस: of his age, implies also equality of intimacy. प्रथितप्रबोध who was highly enlightened—प्रथित: प्रबोध: यस्य whose knowledge was deep, excellent.

Stanzas 66 to the end describe how in the morning the prince "was roused from his slumbers by the sweet voices of minstrels, hymning him in soft lyrical strains, which form one of the gems of the poem."

Pandit is not right in thinking that these "awakening verses" have no special reference to the occasion, but are the same stale and hackneyed songs which the bards used to recite in the prince's own capital. There is no question that the stanzas are admirably suited to the occasion—they describe the progress of the day from dawn to early morning and conclude by describing how as the sun advances up the horizon his beams penetrate the *tents* and overpower the light of the lamps inside.

धुर्य: is धुरं वहतीति । the idea is quite a commonplace of Sanskrit literature. King रघु is the veteran धर्य while अज is the दम्य one who is just broken to the yoke (युवराज). Cf. असौ कुमारस्तमजोऽनुजातस्त्रिविष्टपस्येव पतिं जयन्त: । गुर्वीं धुरं यो भुवनस्य पित्रा धुर्येण दम्य: सदृशं बिभर्ति ।।VI. 78.

67. Construe: भवता हि निद्रावशेन अनवेक्ष्यमाणा निशि खण्डिता अबलेव येन लक्ष्मी: पर्युत्सुकत्वं विनोदयति दिगन्तलम्बी सोऽपि चन्द्र: तदाननरुचिं विजहाति ।

This beautiful stanza is regarded by चारित्रवर्धन and दिनकर as spurious; but there is nothing to warrant the view.

Lakṣmī is the wife of Aja who was युवराज; she however finds that Aja is clasped by Sleep (personified as a woman) and is unmindful of her; she is, therefore, greatly offended (खण्डिता); all the same her love for Aja makes her restless and in order to dissipate her anxious thoughts she looks to the moon who is as lovely as Aja, and somehow beguiles the weary night and her love-sickness. But, alas, even this consolation is denied her: for the moon is fading and therefore losing her loveliness : so the bards appeal to the prince to wake up and comfort लक्ष्मी his disconsolate wife. In place of ह्यनवेक्ष्यमाणा Malli. notes another reading भवताप्यनवेक्ष्यमाणा—the अपि is to be connected with पर्युत्सुकत्वम् as Malli. does, not with भवता as Pandit suggests. भवता instrumental is to be taken with पर्युत्सुकत्वम्—her love for you. She would disregard even her love for you—though it is so very difficult to do it. For खण्डिता—a woman offended with her husband who is inconstant in his love for her, vide commentary.

68. तत् therefore, now that the moon is losing her loveliness, and लक्ष्मी can no longer abide with her. वल्गुना—beautiful, charming. The poet here compares the eyes of the prince to the lotuses which too will now open. At night they had closed up their petals and लक्ष्मी could not reside in them; nor could she reside with Aja who had slept; she had, therefore, gone to the moon; but now she would gladly come back to the lotuses and to the lovely face of Aja if he only deigns to receive her. Our poets describe these as the favourite haunts of लक्ष्मी—the lotuses, the moon, and the lovely face of some prince or princess. Cf. चन्द्रं गता पद्मगुणान् न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् । उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥ कुमार० I. 43. अन्तः प्रस्पन्दमाना परुषेतरा तारा (कनीनिका) यस्य तत् । The eye with its throbbing and soft

pupil; the black pupil throbbing resembles the bee that has the black bees moving inside it. The bee was confined within the lotus when its petals closed up; now when the petals open the bee begins to stir inside. Cf. किं पद्ममन्तर्भ्रान्तालि किं ते लोलेक्षणं मुखम्। मम दोलायते चित्तम्॥ काव्यादर्श II. The figure of speech is उपमेयोपमा because the poet implies that when the prince opens his eyes and the lotus its petals, they will be mutually comparable, and such their beauty that no third object will come near them in point of loveliness.

69. Construe: विभातवायुः स्वाभाविकं ते मुखमारुतस्य सौरभ्यं परगुणेन ईप्सुः अनोकहानां वृन्तात् श्लथं पुष्पं हरति अरुणांशुभिन्नैः सरसिजैः संसृज्यते।

Here is a fine conceit or उत्प्रेक्षा. The wind is desiring to win the natural sweetness of Aja's breath, and therefore as the poet fancies, it comes into contact with the flowers and the lotuses; so that by borrowing their scent it may win the fragrance it seeks.

70. For the construction vide मल्लिनाथ. निर्धौतहारगुलिकाविशदम्—the dewdrops (हिमाम्भः) clear or white like the bright pearls of a necklace. गुलिका is properly a ball but here by लक्षणा it means the round pearl. लब्धपरभागतया—परभाग is परः श्रेष्ठः भागः। the highest excellence. Here the poet describes the lustrous teeth of Aja illumined by a smile playing upon his red lips. The dew-drops white like pearls correspond to his teeth, their brightness to the brightness of a smile (which is poetically white in colour) and the young red sprouts of trees to the red lips of Aja. For a similar idea, Cf. पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम्। ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्यस्तरुचः स्मितस्य॥ कुमार I. 44.

71. The idea of the stanza is this—Aruṇa the precursor of the sun has destroyed darkness, their enemy even before the sun has risen; even so when Aja the prince has taken the lead in battle what need is there for Raghu his father to fight his foes himself? Aruṇa and Aja are here compared; Aruṇa standing to the sun in the same relation in which Aja stands to Raghu. अग्रसरः—is अग्रे सरतीति । by the rule पुरोऽग्रतोऽग्रेषु सर्तेः । सृ when preceded by पुरः, अग्रतः and अग्र takes ट (टच्) to express the agent. So we have अग्रसर. Some, however, think that the word in the Sūtra is अग्रे and not अग्र so that the proper form is अग्रेसरः The latter form अग्रेसर, however, can be obtained by the Sūtra तत्पुरुषे कृति बहुलम् । पाणिनि VI. 3. 14. So we have स्तम्बेरमः, कर्णेजपः etc. Kālidāsa uses both the forms; cf. रघु० VI. 33; IX. 61. किं वा उच्छिनत्ति—here किं may be taken in the sense of प्रश्नकाकुः or simple काकुः—i.e. it may be interrogatively construed, or किं may be stressed and pronounced with an intonation so that किम् उच्छिनत्ति conveys the idea नोच्छिनत्त्येव. cf. किं वाऽभविष्यदरुणस्तमसां विभेत्ता । तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ शाकु० VII. 4. Here the word अह्नाय 'quickly' seems to be superfluous, since यावत् and तावत् do convey the same idea. The figure of speech is दृष्टान्त.

72. Construe : उभय...निद्राः मुखरशृङ्खलकर्षिणः ते स्तम्बेरमाः शय्यां जहति येषां दन्तकोशाः तरुणा...योगात् भिन्नाद्रिगैरिकतटाः इव विभान्ति ।

According to कैयट cited by Mallinātha the word उभ becomes उभय when compounded. So उभयपक्ष etc. स्तम्बेरमः is an अलुक् according to तत्पुरुषे कृति बहुलम् । The elephants are fond of the sport of butting against rocks so that often the red mineral dust sticks to their tusks; here, however, the red flush of the morning sun falling upon their white tusks has the appearance of the mineral dust, hence the fancy. दन्तकोशाः—दन्तकुड्मलाः—bud-like and therefore beautiful tusks.

73. Construe : (हे) वनजाक्ष अमी दीर्घेषु पटमण्डपेषु नियमिताः वनायुदेश्याः वाहाः निद्रां विहाय वक्त्रोष्मणा पुरोगतानि लेह्यानि सैन्धव... लानि मलिनयन्ति ।

वनजाक्ष is नीरजाक्ष. O lotus-eyed one—वन meaning water—वनज a lotus. वनायुदेश्याः—वनायुदेशे भवाः Mallinātha identifies this country with Persia पारसीक. The taddhita affix य is irregularly applied in this sense; for it cannot be used with a compound ending in देश. Mallinātha gives the reason of making the horses lick pieces of Rock-salt (सैन्धव).

74. विरलभक्तिः should be dissolved as विरलं भक्तिः यस्य । for if we dissolve विरला भक्तिः यस्य we shall not get the shortening of विरला into विरल, as भक्ति belongs to the प्रियादि class for which पुंवद्भाव is prohibited. The poet here is referring to the flower-offerings arranged on the floors or pavements : (भक्तिः arrangement) ; now that the flowers have faded and shrunk, the offerings beautifully arranged show interstices between flower and flower; they get thin in their spreading. स्वकिरणानां परिवेषस्य उद्भेदेन (स्फुरणेन) शून्याः । In the night the lamps have a throbbing circle of light about them ; but they are now denuded of them as morning broke.

75. Construe : इति विरचितवाग्भिः बन्दिपुत्रैः बोधितः सपदि विगतनिद्रः मदपटुनिनदद्भिः राजहंसैः (बोधितः) सुरगजः सुप्रतीकः गाङ्गं सैकतमिव तल्पम् उज्झांचकार ।

The poet here compares Aja to सुप्रतीक the elephant of the gods; the one is wakened by the sweet songs of the bards, the other by the warblings of swans; the one leaves his splendidly white couch, the other the white gleaming sands of the Ganges. सैकतम्—सिकतामयम्—सिकता + the affix अ (ण्) according to सिकताशर्कराभ्यां च ।

76. Construe : अथ अञ्चिताक्षिपक्ष्मा दिवस...चितं शास्त्रदृष्टं विधिम् अवसाय्य कुशल...वेषः स्वयंवरस्थं क्षितिपसमाजम् अगात् ।

अञ्चितानि (चारूणि) अक्षिपक्ष्माणि यस्य । We have the word अञ्चित in this sense in II. 18. अनुकूलवेषः—suitable attire. अनुगतः कूलमनुकूलः favourable, hence suitable, proper. समाजम्—is derived thus समजन्ति अस्मिन् इति where they come together, an assemblage. सम् + अज् + the affix घञ् according to पाणिनि III. 3. 19. But if one refers to an assemblage of lower animals etc. the form is समजः—पशूनां समजोऽन्येषां समाजः । अमर०

Cf. कलिन्दजानीरभरेऽर्धमग्नः कूजन् बकानां समजो विरेजे etc. । रसगङ्गाधर, under उत्प्रेक्षा.

SIXTH CANTO

1. Prince Aja now joins the suitors of Indumatī in the lofty hall where the maiden was to make her choice of the lord of her love and life.

Construe :—तत्र स उपचारवत्सु मञ्चेषु सिंहासनस्थान् मनोज्ञवेषान् वैमानिकानां मरुताम् आकृष्टलीलान् नरलोकपालान् अपश्यत् ।

उपचारवत्सु goes with मञ्चेषु (daises)—उपचार is ornament or decoration. The thrones on which the Suitor-Kings sat were placed upon dais-steps which were splendidly decked out. वैमानिकानाम्—आकृष्टलीलान्—they had taken on the graces of gods—looked as fair as the gods in their celestial cars; as Mallinātha points out, the लीला in the compound expression is to be connected with मरुतां outside it, the meaning being आकृष्टमरुल्लीलान् ; the defect, however, is explained away by the usual rule सापेक्षत्वेपि गमकत्वात् समासः; the connection of मरुत् and लीला being easily inferrable, such a compound may be allowed. Some read आकृष्टमरुल्लीलान् meaning "they cried down the graces of the gods, they simply despised, threw into the background their graces." but such an expression is very unusual in Sanskrit and hence the text-reading is the best.

2. Construe :—रतेगृंहीतानुनयेन ईश्वरेण प्रत्यर्पितस्वाङ्गं काममिव काकुत्स्थम् आलोकयतां नृपाणां मनः इन्दुमतीनिराशं बभूव ।

रतेगृंहीतानुनयेन again ought to be गृहीतरत्यनुनयेन since the अनुनय (Prayer, propitiation) was Rati's; but again the rule सापेक्षत्वेऽपि etc. comes in handy. Aja was as it were the god of Love ; he was burnt up by

Īśvara's wrath, who, softened by Rati's prayers, restored him to his original form and he now appeared as Aja. Here is a fine उत्प्रेक्षा or poetic conceit—and not उपमा. Aja is not compared with काम, but is fancied to be identical with काम. काकुत्स्थ is Prince Aja who belonged to the line of Kakutstha—a powerful ancestor of Aja. इन्दुमत्यां निराशम्= इन्दुमनीनिराशम् which means इन्दुमतीविषये निराशम्.

3. Construe :—असौ कुमारः क्लृप्तेन सोपानपथेन वैदर्भनिर्दिष्टं मञ्चं मृगराजशावः शिलाविभङ्गैः तुङ्गं नगोत्सङ्गम् इव आरुरोह ।

क्लृप्तेन सोपानपथेन By a well-arranged stairway—सोपानयुक्तः पन्थाः सोपानपथः तेन । शिलाविभङ्गैः By means of overhanging or projecting crags or ledges. नगोत्सङ्ग is properly speaking the lap i.e. the broad flat sweep of rock in the middle, which practically means the peak or summit of the mountain, which being in the central place of a mountain, is the lap or middle part of the mountain.

4. Construe :—परार्ध्यवर्णास्तरणोपपन्नं रत्नवदासनम् आसेदिवान् सः मयूरपृष्ठाश्रयिणा गुहेन भूयिष्ठम् उपमेयकान्तिः आसीत् ।

परार्ध्य is उत्कृष्ट derived thus; परस्मिन् अर्धे भवम् । आसेदिवान् from आसेदिवस् Perf. Part. of आ+सद् to sit. उपमेयकान्तिः—उपमातुं योग्या उपमेया कान्तिः यस्य सः ।

5. Construe :—तासु राजपरम्परासु श्रिया पयोमुचां पंक्तिषु विद्युता इव सहस्रधा विभक्तः प्रभाविशेषोदयदुर्निरीक्ष्यः आत्मा व्यरुचत् ।

श्री is लक्ष्मी or Royal Glory—as each one there was a King, लक्ष्मी belonged to each and therefore divided her own self a thousandfold thus shining like lightning divided among rows of clouds. प्रभाविशेषो etc. the dazzling splendour perplexed men's eyes,—the splendour which belonged to Lakṣmī's self.

6. The construction is very simple. In place of धाम्ना

'By his lustre, *i.e.* his natural lustre and not the dazzling glory described in the previous stanza, there is the reading भूम्ना *i. e.* अतिशयेन which however loses the point what distinguished अज from other Kings was his natural lustre; महार्हासन etc. महान् अर्हो मूल्यं येषां तानि महार्हाणि आसनानि तेषु संस्थितानाम् ।

7. Construe :—पौरजनस्य नेत्रव्रजाः सर्वान् नृपतीन् विहाय तस्मिन् रेचितपुष्पवृक्षाः द्विरेफाः मदोत्कटे वन्ये गन्धद्विपे इव निपेतुः ।

नेत्रव्रजाः—व्रज is a group or collection. Like swarms of bees fell their eyes on him. Eyes are usually compared to black-bees. मदोत्कटे-मदेन उद्भिन्नौ कटौ यस्य whose temples (कटौ) are burst with ichor. गन्धद्विप—a scent-elephant defined thus: यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुर्नृपते-र्विजयावहम् ।।

8. to 10. The construction is very simple: the three verses form one sentence, the first two containing locative absolutes, while the last, the main sentence: परिवारशोभि चतुरस्रयानम् अध्यास्य . कन्या विवेश ।

अगुरुसारयोनौ—अगुरुणः सारः अगुरुसारः स योनिः यस्य—Fumes of incense of the very essence of aloes—of the costliest aloes. संचारिते धूपे च वैजयन्तीः समुत्सर्पति (सति)—The pans on which the incense was being burnt were taken round (सचारिते) the entire length of the hall and the fumes rose very high curling up above the banners वैजयन्तीः (accusative plural). कलापिनाम् उद्धतनृत्यहेतौ—the sound of musical instruments (तूर्यस्वने) resembled the rumble of clouds which fills the peacocks with delight; the figure is भ्रान्तिमान् –Cf. Raghu. I 39. मूर्च्छति spreading, pervading, elsewhere prevail against as in II. 34 न पादपोन्मूलनशक्तिरंहः शिलोच्चये मूर्च्छति मारुतस्य । चतुरस्रयानम्—a four-square litter—a palanquin.

11. Construe :—नेत्रशतैकलक्ष्ये तस्मिन् विधातुः कन्यामये विधानातिशये नरेन्द्राः अन्तःकरणैः निपेतुः । आसनेषु केवलं देहैः स्थिताः ॥

विधानातिशये·विधानस्य अतिशयः तस्मिन्—The perfection of workmanship (विधानम्). कन्यामये consisting of the maiden-कन्या प्रकृतिः अस्य कन्यामये । For the idea cf. शाकुन्तल 1. 29 स्थानादनुच्चलन्नपि गत्वैव पुनः प्रतिनिवृत्तः ।

12. The poet proceeds to describe the various arts by which those Kings showed their love for the maiden. शृङ्गारचेष्टाः शृङ्गारविकाराः the arts—the actions, which betrayed their love. शृङ्गार is a technical term meaning the emotion of love (रति) as suggested through its appropriate विभावs or causes, अनुभावs or effects and व्यभिचारिभावs or fleeting feelings or moods; when thus manifested it becomes a रस. These amatory gestures were the first envoys of their love, and are beautifully compared to the tender sprouts that are the first harbingers of spring.

13. The various arts are described in stanzas 13 to 19. Hemādri and Mallinātha give the different अभिप्रायs or interpretations of these actions both by the Kings on the one hand, and by Indumatī on the other; but this is too ingenious to be true. अन्तःपरिवेषबन्धि—अन्तः परिवेषं मण्डलं बध्नातीति । the रजः or pollen formed a circle inside the lotus-flower. लीलारविन्दम्—लीलायुक्तम् अरविन्दं or लीलार्थम् अरविन्दम् a beautiful lotus flower held in the hand by a person to add to the charm of his or her person. Cf. हस्ते लीलाकमलमलकं बालकुन्दानुविद्धं etc. मेघ० 65.

14. Construe :—अपरो विलासी साचीकृतचारुवक्त्रः हस्तात् विस्रस्तं रत्नानुविद्धाङ्गदकोटिलग्नं प्रालम्बम् उत्कृष्य यथावकाशं निनाय ।

यथावकाशम्...अवकाशम् अनतिक्रम्य—in its place. साचीकृत-turned obliquely (साचि) a च्वि form ; न साचि असाचि । असाचि साचि सम्पद्यमानं कृतं साचीकृतम् ।

15. ततोऽन्यः किंचित्समावर्जितनेत्रशोभः आकुञ्चिताग्राङ्गुलिना तिर्यग्विसर्पिनखप्रभेण पादेन हैमं पीठं विलिलेख ।

आकुञ्चिता etc—as he was scratching the footstool with his toes he had to contract the toes. समावर्जित i.e. bent down—he slightly inclined his eyes—the beauty of his eyes, his beautiful eyes had fallen downward: the scratching with the toes shows absentmindedness, or embarrassment. Cf. लिखन् आस्ते भूमिं बहिरवनतः प्राणदयितो° etc, अमरु° 7. So कुमार° II 23; किरात° VII. 14.

16. Construe :—कश्चित् वामं भुजम् आसनार्धे निवेश्य तत्सन्निवेशात् अधिकोन्नतांसः विवृत्तत्रिकभिन्नहारः सुहृत्समाभाषणतत्परः अभूत् ।

As he placed his left hand on the throne, and turned to his friend to talk, his left shoulder was a little raised, and his spine a bit turned, so that the pearl-necklace rolled upon his back.

17. विलासिनीविभ्रमदन्तपत्रम्—विभ्रमार्थं दन्तपत्रं *i.e.*, दन्तपत्रभूतम्—the केतक leaf (बर्हं) served as the graceful ivory ear-ring—was the graceful substitute of the ivory ring; the particular action here described shows according to Cāritravardhana his proficiency in the science of Erotics.

18. रेखाध्वज—The lines on the palm of his hand formed a banner—which is a mark of royalty. रत्नाङ्गुलीय etc. the dice he threw up were covered with the lustre of the jewelled rings.

19. स्वसन्निवेशात etc. As if the diadem had slipped from its place; वज्र is a diamond; this shows his embarrassment or agitation.

20. श्रुतवृत्तवंशा—Who had studied the career and pedigree. पुंवत प्रगल्भा Bold as a male; but Mallinātha points

out that it has to be taken with अवदत् as the affix वत् in the sense of तुल्य is added according to the Sūtra तेन तुल्यं क्रिया चेत् where similarity of क्रिया is indicated; we may, however, understand that वत् shows सादृश्य between her and a male in point of क्रिया as conveyed in the विशेषण प्रगल्भा (प्रगल्भते).

21. शरण्योन्मुखानाम्—शरण्ये उन्मुखाः शरणार्थिनः इत्यर्थः। शरण्य is derived from शरण + the affix यत् according to तत्र साधुः। मगधप्रतिष्ठः—मगधाः प्रतिष्ठा अस्य whose glory is मगध, who rules in मगध; or whose residence is in मगध, as Mallinātha explains. प्रतिष्ठा is used by कालिदास frequently in the sense of an object of glory—त्यक्ता मया नाम कुलप्रतिष्ठा। शाकुन्तल VI. 23. द्वे प्रतिष्ठे कुलस्य नः Shakuntala III. 21. प्रजारञ्जन॰ etc. प्रजारञ्जने लब्धवर्णः विचक्षणः or प्रजारञ्जने लब्धोत्कर्षः। Cf. for the idea तथैव सोऽभूदन्वर्थः राजा प्रकृतिरञ्जनात्। रघु॰ IV. 12.

22. कामं—प्रकामं पर्याप्तम्। Usually in the sense "I grant, I concede"—implying "unwilling assent." राजन्वती means possessed of an excellent Ruler or King, which meaning is not conveyed by the expression राजवती which simply means राजा अस्याः विद्यते इति; the न् of राजन् is retained in this sense. ज्योतिष्मती—Having a luminary such as a star or planet (ज्योतिस्) shining. This is a fine दृष्टान्त।

23. क्रियाप्रबन्धात्—constant performance of क्रिया sacrificial rites. अजस्रम्—नित्यम्. शच्याश्चिरं etc. as Indra, her Lord, has to keep away from home—the heaven—for long periods of time, she as a devoted wife whose husband is away (प्रोषितभर्तृका) does not braid her hair and adorn it with flower क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम्। हास्यं परगृहे यानं त्यजेत्प्रोषितभर्तृका॥ This is a beautiful instance of पर्यायोक्तम् for what the poet means is that Indra remains absent from home for a long time, which idea is indirectly and poetically suggested

by saying that he makes Śacī's hair for long bereft of flowers.

24. Construe :—अनेन वरेण्येन गृह्यमाणं पाणिम् इच्छसि चेत् प्रवेशे प्रासादवातायनसंश्रितानां पुष्पपुराङ्गनानां नेत्रोत्सवं कुरु। वरेण्यं वरणीयम् One who deserves to be chosen—who is worthy of her choice.

25. ऋजुप्रणामक्रियया by the act of making a straight, simple bow. She did not speak a word, but simply dropped a courtesy, thereby indicating that she rejected him. A garland of मधूक and दूर्वा is auspicious and hence worn on marriage occasions.

26. How beautiful is the simile ! As the stately procession slowly passed on from one king to another, the royal maid, borne in a palanquin, looked like a swan that is carried from one lotus to another, not by her own movement, but by that of the rippling waves. The Mānasa lake is the home of the swans to which they repair at the beginning of the rainy season, and which they leave for the plains in शरद्. Cf. मेघ 12. Cf. also रत्नावली—मानसमुपैति केयं चित्रगता राजहंसीव ॥

27. सुराङ्गना etc. सुराङ्गनाभिः प्रार्थिता यौवनश्रीः यस्य। Lit. whose youthful beauty was desired by heavenly nymphs : who was so handsome that they wooed him. सूत्रकारैः—पालकाप्य and other writers on elephants. He enjoys Indra's position here on earth—because he is loved by nymphs, has elephants, and is served by देवर्षिs.

28. Construe :—शत्रुविलासिनीनां स्तनेषु मुक्ताफलस्थूलतमान् अश्रुबिन्दून् पर्यासयता अनेन उन्मुच्य सूत्रेण विना हारा एव प्रत्यर्थिताः।

A fine conceit; the tear-drops rolling down on their breasts are as it were stringless pearl-necklaces, which he offers them back, after having first snatched them from the ladies (उन्मुच्य). The tears are due to his killing their husbands. For similar idea cf. अयं ते बाष्पौघः त्रुटित इव मुक्तामणिसरः । उत्तरराम० 1-29.

29. The idea is repeated by our poet in विक्रमोर्वशीय—V-24. परस्परविरोधिन्योरेकसंश्रयदुर्लभम् । सङ्गतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम् ॥ Learning and wealth are ever opposed to one another and dwell apart.

सूनृतया गिरा—Speech (eloquence) which is both truthful and agreeable. This is beautifully described by Bhavabhūti in उत्तरराम०—कामान् दुग्धे विप्रकर्षत्यलक्ष्मीम् । कीर्तिं सूते दुष्कृतं या हिनस्ति ॥ तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूनृतां वाचमाहुः ॥ V-31.

30. जन्या is her mother's friend. It is however better to take it to mean भृत्याश्चापि नवोढायाः । the attendants of a newly married bride ; the word has various senses—it means the friends of the bridegroom—the bridegroom's party as in मालतीमाधव VI-2. प्रत्यासन्नस्त्वरयतितरां जन्ययात्राप्रवेशः and so on. भिन्नरुचिर्हि लोकः । This generalization supports the particular case of Indumati's not liking the prince, and is, therefore, a fine instance of अर्थान्तरन्यास. There is a variant in the second line यातेति जन्यानवदत् कुमारी । 'Proceed,' she said to her attendants; as also यातेति यान्यानवदत् कुमारी । where यान्यान् would mean the palanquin-bearers.

31. इन्दुं नवोत्थानं—नवम् उत्थानं यस्य । The newly-risen Moon is very lovely Cf. नवोदयं नाथमिवौषधीनाम् । रघु० II-73. इन्दुमत्यै the root दृश् is construed with the accusative in the causal; the use of the dative, however, is often met with in classical literature.

32. उदग्रबाहुः—दीर्घबाहुः—long-armed. आरोप्य etc, the reference is to a well koown Pauranika story of the reduction of the size of the Sun's disk by one-eighth.

त्वष्टृ had a daughter संज्ञा married to the Sun. She could not bear his light and so her father placed the Sun on his lathe and turned him till one-eighth of his size was reduced. With this lustre he prepared the quoit of Viṣṇu, the trident of Śiva, and other weapons for the gods. विष्णुपुराण० III-2-9-12. भवभूति refers to it in उत्तरराम० VI-3. त्वाष्ट्रयन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः । etc. The king with his well-shaped body which proper exercise had kept fit and free from fat (mark तनुवृत्तमध्य—thin and round of waist—मेदच्छेदकृशोदरम्) reminds the poet of the Sun in the story.

33. Construe :–समग्रशक्तेरस्य प्रयाणेषु अग्रेसरैः वाजिभिः उत्थितानि रजांसि सामन्तशिखामणीनां प्रभाप्ररोहास्तमयं कुर्वन्ति ।

समग्रशक्तेः—the reference is to the threefold regal powers referred to by our poet in III-13 त्रिसाधना शक्तिरिवार्थसंचयम् ।—शक्तयः तिस्रः प्रभावोत्साहमन्त्रजाः ।। अमरः—प्रभुशक्तिः उत्साहशक्तिः and मन्त्रशक्तिः ।

34. Construe :–असौ महाकालनिकेतनस्य चन्द्रमौलेः अदूरे किल वसन् तमिस्रपक्षेऽपि प्रियाभिः सह ज्योत्स्नावतः प्रदोषान् निर्विशति । As he was the Lord of Avanti, he must have dwelt in उज्जयिनी where there is the famous shrine of महाकाल. Similarly in the description of अलका in the मेघदूत Kālidāsa says that the nights are always very charming as darkness is removed by perennial moonlight from the crescent of Śiva's crest. नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याः प्रदोषाः । निर्विशति—enjoys. प्रदोषान् lit. means "The foreparts of the nights." It is better to understand it literally as it is only in the foreparts of the nights on the dark half that there is no moonlight except on the अमावास्या. मल्लिनाथ however loosely understands प्रदोष to mean "nights."

35. कच्चित्—According to मल्लिनाथ implies a mere question in which case it would imply Sunandā's disapproval of the monarch. It may be understood in the usual sense "I hope you desire etc." as in रघु० V. 5-9.

36. अभिद्योतितबन्धुपद्म etc. कुमुद्वती is the night-lotus that blooms when the Moon shines but closes her flowers during day-time; she was delicate like the night lotus; while he was lustrous as the Sun, and caused the day-lotuses (पद्म) in the form of his friends to bloom.

37. Construe :—तामरसान्तराभां गुणैरनूनां सुदतीं तां विधातुः ललितां सृष्टिम् अनूपराजस्य अग्रतः विधाय भूयः सुनन्दा जगाद ।

सुदतीं—शोभना दन्ता यस्याः सा । दन्त changed to दत् implies "youth—while the word सुदन्ती merely means possessed of good teeth without any reference to age." विधातुः ललितां सृष्टि–Cf. तस्मिन् विधानातिशये विधातुः कन्यामये । Supra VI. 11.

38. संग्रामनिर्विष्ट etc. the reference is to the Pauranic story according to which he obtained from Dattātreya the boon that he would have thousand arms in battles. अष्टादश etc. अष्टादशसु द्वीपेषु निखाताः स्थापिताः यूपाः येन तथोक्तः । indicates that he performed all sacrifices and was a सार्वभौम king.

39. Construe :—यः विजेता अकार्यचिन्तासमकालमेव पुरस्तात् चापधरः प्रादुर्भवन् प्रजानाम् अन्तः शरीरेषु अपि अविनयं प्रत्यादिदेश । अन्तर्गतं शरीरं अन्तःशरीरम् । शरीर by लक्षणा or metaphorical use means इन्द्रिय hence the expression means अन्तःकरणेषु; appearing before the offender through his Yaugic power, he would smite even the thought of sin. Other kings could check merely the outward actions of men, this king could check the wicked thought itself which was the spring or source of a sinful atc.

40. Construe :—यस्य कारागृहे ज्याबन्धनिष्पन्दभुजेन विनिःश्वसद्व-

क्त्रपरम्परेण निर्जितवासवेन लङ्केश्वरेण आ प्रसादात् उषितम् । Rāvaṇa, the conquerer of Indra (वासव), was himself made prisoner and languished in his prison-house. The reference is to the Pauranic story according to which, Kārttavīrya, while sporting with his ladies in the river नर्मदा stemmed her current with his thousand arms so that the bed of the river was exposed. Rāvaṇa was worshipping the Liṅga of Śiva in this exposed part when Kārttavīrya let loose the river-current so that it swamped the place and swept away the Liṅgam. Enraged, Rāvaṇa challenged him to fight but was vanquished ; he was taken prisoner and it was only through the intercession of the sage पुलस्त्य, his grandfather that he was released.

41. आगमवृद्धसेवी–आगमेन वृद्धाः आगमवृद्धास्तान्सेवितुं शीलं यस्य । Serving those who are old in knowledge—deeply learned. संश्रयदोषरूढम्–संश्रयस्य आश्रयस्य पुंसः दोषैः व्यसनादिभिः रूढम् उत्पन्नम् । Goddess Fortune is defamed by the world as fickle ; but this fickleness is not natural to her but is the result of the weakness or viciousness of the person to whom she belongs. For the idea that fortune is fickle cf. the सुभाषित–यद्वदन्ति चपलेत्यपवादं नैव दूषणमिदं कमलायाः । दूषणं जलनिधेः पितुरस्या यत् पुराणपुरुषाय ददौ ताम् ॥

42. Construe :—य: आयोधने कृष्णगतिं सहायमवाप्य क्षत्रियकालरात्रिं रामपरश्वधस्य शितां धाराम् उत्पलपत्रसारां सम्भावयति ।

कृष्णगतिम्—कृष्णा गतिः यस्य—The black-trailed one, that leaves behind a black trail—so also कृष्णवर्त्मा for अग्नि. क्षत्रियकालरात्रिम्—the sharp edge of Paraśurāma's battle-axe is metaphorically spoken of as the dark night—the night of destruction—that devours the क्षत्रियs. The reference here is to a story in the महाभारत where it is narrated how the kings of माहिष्मती obtained a boon from

God Agni that whosoever invaded their territory would be consumed by fire. Nīla, one of the ancestors of king Pratīpa, had a lovely daughter, Sudarśanā, whom Agni loved. The God then appeared as a Brahmin and wooed the girl who accepted his suit. Agni enjoyed the company of the girl in the form of a Brahmin. When this was discovered by the King he ordered the Brahmin to be punished whereupon the God flamed up in wrath. The King then fell at his feet and offered him his daughter. And thereafter the King got the boon.

43. Construe :—यदि माहिष्मती...काञ्चीं जलवेणिरम्यां रेवां प्रासादजालैः प्रेक्षितुं कामः अस्ति अस्य दीर्घबाहोः अङ्कलक्ष्मीः भव ।

अङ्कलक्ष्मी :—Looking like Lakṣmī in his lap—suggesting that he was like Viṣṇu. माहिष्मतीवप्र etc. माहिष्मत्याः वप्रः एव नितम्बः तस्य काञ्चीम्—the rampart of the city was like the hip where the river रेवा i.e. नर्मदा shone like a girdle. जलवेणि—वेणि is both 'braid of hair' and 'current' प्रवाह Cf. वेणीभूतप्रतनुसलिला etc. मेघ० 29.

44. The construction is simple. पर्याप्तकलः goes with the King and with the Moon; in the former case it means "knowing all the arts"—the sixty-four arts. शरत्प्रमृष्ट etc. the obstruction of clouds is removed by autumn, so that she shines clear.

45. The construction is passive. शुद्धान्तरक्ष्या सा कुमारी जगदे । सुषेणम्—शोभना सेना यस्य सुषेणः Hemādri remarks that this is a significant name.

46 Construe :—यज्वा एष नीपान्वयः पार्थिवः यमाश्रित्य शान्तं सिद्धाश्रमम् एत्य सत्त्वैरिव गुणैः परस्परेण नैसर्गिकोऽपि विरोधः उत्ससृजे ।

यज्वा—विधिना इष्टवान् । One who had duly offered sacrifice. Cf. the description of the sage जाबालि in Kādambarī. अत्र हि शाश्वतिकम् अपहाय विरोधम् उपशान्तात्मानः तिर्यञ्चोऽपि तपोवन-

वसतिसुखम् अनुभवन्ति । The idea is patent to Sanskrit literature. Under the quieting influence of a religious domicile the wild animals forget their natural antipathy and live together in peace; even so qualities which are opposed by nature—such as ज्ञान and मौन, क्षमा and शक्ति etc. [Cf. I. 22. ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः ।] are found in him.

47. हर्म्याग्रसंरूढ etc. sprouts of grass growing on palace-tops show that the palaces are deserted by them —thus indicating that his irresistible valour (तेजः) is felt by them.

48. कलिन्दकन्या मथुरां etc. मल्लिनाथ points out that there is an anachronism here, since the poet himself tells us later in (XV, 28) that Mathurā was founded by शत्रुघ्न. अवरोधजन—the ladies in his harem, his queens. The idea is also met with in मेघदूत 51—संसर्पन्त्या सपदि भवतः स्रोतसि च्छायया सा । स्यादस्थानोपगतयमुनासंगमेनाभिरामा ।

49. Construe :—ताक्ष्यात्त्रस्तेन यमुनौकसा कालियेन विसृष्टं किल वक्षःस्थलव्यापिरुचं मणिं दधानः सकौस्तुभं कृष्णं ह्रेपयति इव ।

Kāliya, a huge serpent, had incurred the displeasure of Garuda, and in the fight that ensued was worsted by him; he then sought the shelter of the waters of the Yamunā, in the territory of Śūrasena, which were forbidden to Garuda owing to the curse of the sage Saubhari. (विष्णु V. 7-6). त्रस्तेन—Hemādri, Cāritravardhana and other commentators read त्रातेन and S.P. Pandit approves of the reading because "the gem given was a price for protection from Garuda, and not simply through terror of that formidable enemy of Kāliya." But in this case the supposition is that the serpent was protected by the King, but as a matter of fact he was protected by the curse of the sage Saubhari which forbade Garuda to enter the waters of the Yamunā. When, therefore, Kāliya left his original abode and came to dwell in the Yamunā in the territory of this King, he must have made a present of the gem to the King in order that he might be permitted to live there without fear of molestation. कौस्तुभ is derived thus—कु (the earth) स्तुभ्नाति इति कुस्तुभः—the sea. कुस्तुभस्य अयं कौस्तुभः । The gem that was churned out from the bottom of the sea and presented to God Viṣṇu.

50. सम्भाव्य—पतित्वेन अङ्गीकृत्य । accepting him as thy husband. मृदुप्रवाल etc. मृदुप्रवाला उत्तरा बहुला वा यस्याम् । एतादृशी पुष्पमयी शय्या यस्मिन् । But this would mean that the flower-bed was full of or spread over with soft leaves; but a more appropriate meaning would be that the flower-bed was spread over the soft young leaves—So मृदुप्रवालोत्तरा i. e. मृदुप्रवालोपरिस्थिता पुष्पमयी शय्या यस्मिन् । Others solve it thus मृदुप्रवालैः उत्तारा i. e. श्रेष्ठा or मिश्रा पुष्पशय्या यस्मिन् । चैत्ररथ is Kubera's garden.

51. पृषत—is a drop (बिन्दु). शैलेयगन्धीनि—शैलेय is a kind of moss—or it is शिलाजतु. Some read शैलेयनद्धानि which is found in Kumāra, शैलेयव्याप्तानि. Cf. मनःशिलाविच्छुरिता निषेदुः शैलेयनद्धेषु शिलातलेषु । कुमार० I, 56. कान्तासु—In the beautiful, lovely (caves). The description refers to the beginning of the rainy season which makes the peacocks wild with joy.

52. आवर्तमनोज्ञनाभिः—whose navel was lovely like an eddy. The rule requiring नाभि to become नाभ at the end of a बहुव्रीहि compound is not universal. This idea is of common occurrence. Conversely where a river is compared to a woman, the eddy is naturally compared to नाभि—Cf. मेघ० 28 संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः । etc.

53. Construe :—अथ भुजिष्या अङ्गदाश्लिष्टभुजं सादितशत्रुपक्षं हेमाङ्गदं नाम कलिङ्गनाथम् आसेदुषीम् अबालेन्दुमुखीं बालां बभाषे ।

भुजिष्या—is an attendant, a servant; some explain thus भु क्ते स्वाम्युच्छिष्टं या । बाला is a young woman under sixteen years of age. बाला षोडशवार्षिकी । इति रतिरहस्ये ॥ आसेदुषी is feminine from आसेदिवस् perfect part. from आ+सद्. Mark the Jingle of words.

54. Mark again the play on महेन्द्र. महेन्द्राद्रेः समानः सारः (बलं) यस्य. The second line contains an अपह्नुति. The elephants, that march in front, with streams of ichor flowing down their temples, represent the mountain Mahendra from whose slopes streams of water flow. यात्रासु—In his expeditions.

55. Construe :—सुभुजः चापभृतां पुरोगः यः बन्दीकृतानां रिपुश्रियां साञ्जनबाष्पसेके द्वे पद्धती इव ज्याघातरेखे भुजाभ्यां बिभर्ति ।

In place of रिपुश्रियां *pl*. some give रिपुश्रियाः *Sing*. S.P. Pandit, supporting the reading, remarks, "The fortune of the enemies may, if in the *Sing*., be more intelligibly conceived to have shed tears down his shoulders when seized and carried off by Hemāṅgada in his arms." But the reference is to the many kings he fought and worsted, so that their fortunes were wrested by his arms, and these, personified, would shed tears mixed with collyrium on his arms, both of which were used by him in his fights, as he was ambidexterous. So these tears formed a black track on both his arms.

56. मन्द्रध्वनि etc. The deep roar of the sea makes him abandon the time-drums, or trumpets, that announced the different watches (याम) of the night. यमात्मनः—this combination suggests to Hemādri the अश्लील idea of यम the god of death, and indirectly conveys the idea that it was undesirable to choose him for husband. संनिविष्टः—Vallabha gives संनिविष्टं which he explains as कृतोपभोगम् । Some commentators read the first line differently:—यमात्मनः सद्मनि सौधजालैरालोक्य वेलातटपूगमालः । (ली).

57. मर्मरेषु—The word is onomatopoetic and means

the rustling of leaves. Cf. अथ मर्मरः । स्वनिते वस्त्रपर्णानाम् । अमर॰ अपाकृतस्वेदलवाः—the drops of perspiration (स्वेदलव) are removed (by breezes) ; a similar idea occurs later—आकाशवायुः दिनयौवनोत्थानाचामति स्वेदलवान् मुखे ते ॥ रघु. XIII 20.

58. The idea is that despite her persuasive eloquence she did not choose her, because she was really attracted by beauty of form which unfortunately he did not possess; so Lakṣmī, though brought nearer a prince by kingcraft, yet leaves him when fate is adverse. प्रतिकूलदैवात् from a person to whom fate is adverse—प्रतिकूलं दैवं यस्य तस्मात् ।

59. दौवारिकी—द्वारे नियुक्ता—The door-keeper. पूर्वानुशिष्टाम्. Who was previously instructed, whose attention was previously drawn with the words—इतश्चकोराक्षि विलोकय ।

60. पाण्ड्यः—पाण्डूनां जनपदानां राजा पाण्ड्यः । A king of the country of that name. निर्झरोद्गारः प्रवाहस्यन्दनम् । The dripping, or flowing of a torrent. Here is a bold comparison. The red sandal is the light of the morning Sun that steeps the mountain, and the pearl-string the stream that flows down its slopes; for a similar idea cf. मन्दाकिनी भाति नगोपकण्ठे मुक्तावली कण्ठगतेव भूमेः ॥ रघु॰ XIII 48.

61. विन्ध्यस्य etc. The story is told in the वनपर्व of the महाभारत of the mountain विन्ध्य who grew jealous of the mountain Meru and wanted the Sun to revolve round him in the same manner as he did round Meru. But the Sun refused to do so, whereupon he lifted his peaks high up into the heavens and barred the course of the Sun. The Gods, getting alarmed, prayed to Agastya, Vindhya's preceptor, to stop him and set things right whereupon the sage came down to the mountain who bowed down to him in respect, and was asked by the sage to remain in that posture till he should return from the south. The sage never returned and so Vindhya still continues in that humble attitude. Cf. रघु IV. 44. निःशेषपीतोज्झित etc.

After the death of वृत्र the Kāleyas, his followers, hid themselves at the bottom of the sea during day and used to come out by night to destroy pious people. The Gods requested the sage Agastya to drink off the sea, which being done, the demons were slain by the gods; the ocean was later refilled by भगीरथ with the water of the Ganges. अवभृथ—the concluding bath; that which marks the end of a sacrifice. According to अमर० it is a minor sacrifice to be performed at the close of a principal sacrifice; दीक्षान्तोऽवभृथो यज्ञः। here the reference is to the bath. सौस्नातिकः सुस्नातं पृच्छति इति सौस्नातिकः। according to the Sūtra cited by the commentary.

62. Construe :—पुरा जनस्थानविमर्दशङ्की दृप्तः लङ्काधिपतिः दुरापम् अस्त्रं हरादाप्तवता येन संधाय इन्द्रलोकावजयाय प्रतस्थे।

The word अवजयाय is loosely used for विजयाय; अवजयाय properly means—"for conquering back"—regaining what is lost. This king was so great and powerful that even Rāvaṇa thought fit to make peace with him.

63. Construe :—महाकुलीनेन अनेन विधिवत् पाणौ गृहीते महीव गुर्वी रत्नानुविद्धार्णवमेखलायाः दक्षिणस्याः दिशः सपत्नी भव।

रत्नानुविद्ध० रत्नैः अनुविद्धः (व्याप्तः) अर्णवः एव मेखला यस्याः As Mallinātha remarks, this description suggests that she would have no co-wife to share with her, her husband's regard and love.

64. The description given here is characteristic of the south, and is significant as suggesting the romantic beauty of the place so favourable to love-making. Cf for a similar description—ताम्बूलीपटलैः पिनद्धफलितव्यानम्रपूगद्रुमाः। मालतीमाधवम. VI 19.

65. The figure of speech intended by the poet is अन्योन्य—क्रियया तु परस्परम्। वस्तुनोर्जननेऽन्योन्यम ॥—where

through an act, such as enhancing the charm of each other, one thing as it were produces—recreates—another in a more brilliant shape and form; the comparison with the union of lightning and cloud suggests that such a union is short-lived and so, according to चारित्रवर्धन, the princess refuses to accept him.

66. Construe :—विदर्भाधिपतेः स्वसुः चेतसि तदीयः उपदेशः दिवाकरादर्शनबद्धकोशे अरविन्दे नक्षत्रनाथांशुः इव अन्तरं न लेभे ।

The familiar convention of the Sun and the day-lotus, and the Moon and the night-lotus is beautifully utilised here. Cf. कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव । वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ शाकुन्तल० V. 28

दिवाकरादर्शन etc. According to Hemādri this can be taken with विदर्भाधिपतेः स्वसुः whose mind was already fixed on अज who was a sun-descended prince. (दिवाकर by लक्षणा meaning दिवाकरवंशजः i.e. अजः)

67. This is one of Kālidāsa's loveliest and most effective similes. The princes are appropriately compared to अट्टs, towers or turrets, because they were seated on high thrones.

68. समाकुलः—संशयितः—Filled with doubts; the throbbing of the right arm is indicative of union with a loved person. Cf. शान्तमिदमाश्रमपदं स्फुरति च बाहुः । शाकुन्तल I. 16 अयं मां स्पन्दितैर्बाहुराश्वासयति दक्षिणः । विक्रमोर्व० III. 9.

69. The poet gives a beautiful दृष्टान्त here. अनवद्य is thus explained:— वदितुम् अयोग्यः अवद्यः गर्ह्यः—reproachable; न अवद्यः अनवद्यः—flawless, faultless, irreproachable.

70. Mark the alliteration in the passage—इन्दुप्रभामिन्दुमतीम्—and प्रचक्रमे वक्तुमनुक्रमज्ञा । समावेशिता—संक्रामिता—all the activities of her mind were transferred to, concentrated on him. अनुक्रमज्ञा-Knowing the proper sequence of sentences—what argument should be put forth first etc.

71. ककुदम्—the best or the most eminent—used in the neuter Cf. ककुद्मत्ककुदं श्रेष्ठे वृषाङ्के राजलक्ष्मणि इति विश्वः। आहितलक्षणः आहित is explained as प्रख्यात by मल्लिनाथ on the authority of अमर, but the printed texts of अमर give आहत for आहित—one whose name is often repeated—hence well known. लक्षणम् is name. Or we may take it thus—आहितं कृतं लक्षणं यस्य—who was given the name. The story of this king is narrated in the commentary.

72. महोक्षम्—महान् उक्षा महोक्षः। चकार बाणैः etc. is a fine instance of पर्यायोक्त, where an idea is conveyed by a periphrasis; the simple idea that he killed the demons with his arrows is conveyed in this round about fashion. The wives of the demons would not draw ornamental paintings on their cheeks when their husbands are slain. The idea of painting the cheeks thus occurs so often in Sanskrit poetry; Cf. तत्प्रातर्विहितविचित्रपत्रलेखावैदग्ध्यं जहति कपोलकुङ्कुमानि ॥ मालतीमाधव. I. 37. गण्डस्थली:—प्रशस्तः गण्डः गण्डस्थलम्। गण्डस्थली *f*.

73. This stanza relates that not only did he ride Indra as a bull in the battle, but also rubbed shoulders with him and shared his throne, when Indra had assumed his original form. उपेयुषः *Gen. Sing.* of उपेयिवस् *perf. part.* of उप+इ. स्वाम् अग्र्यां मूर्तिम्-His own noble form. गोत्रभिद् is an epithet of Indra who cut the wings of mountains. गां त्रायन्ते इति गोत्राः तान् भिनत्ति-इति. (गोत्र is a mountain). ऐरावतास्फालन etc. the idea occurs in the कुमार॰ III 22. ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः।

74. उरुकीर्तिः—Of wide (उरु) renown. The Story of the 99 horse-sacrifices of दिलीप, and of the fight between Indra and दिलीप's son when the former carried away the horse let loose for the hundredth sacrifice is beautifully narrated by the poet in canto III.

75. वाणिनी—a drunken woman; Hemādri gives पाणिनीनां

and explains पणन्ते इति तच्छीला दध्यादिविक्रेत्र्यः। विहार-is the place for enjoyment—the trysting-place or a pleasure resort. आहरणाय v. l. आभरणाय—i.e. for stealing ornaments आभरणानि हर्तुम्।

76. The story of the विश्वजित् sacrifice of Raghu is narrated towards the end of canto IV. विश्वजित् सर्वस्वदक्षिणः। चतुर्दिग् etc. it was after his conquest of the four quarters (दिग्विजय) that he performed that great sacrifice which drained away all his wealth (विभूति) gathered from the four quarters and increased by him; so that nothing remained that he could call his own except an earthen vessel. Cf. रघु V. 2.

77. अनुबन्धि—Growing without cessation; ever-continuing, ever-increasing. Cf. रघु I. 64. परिच्छेत्तुम् to set a limit to: to measure. इयत्ता-इदं परिमाणमस्य (इयत्-this much, so much) तस्य भावः—Cannot be limited to this much or so much, hence cannot be gauged or measured.

78. अनुजातः—Properly means born after, and applies to a younger brother; but here used in the sense of तस्माज्जातः। धुर्यः—able to bear the yoke—well trained, accustomed to a task, while दम्य is शिक्षणीयावस्थः—दमनमर्हति इति—one that requires training. सदृशं बिभर्ति—Mallinātha takes धुर्येण and दम्यः as epithets of पित्रा and यः—thus दम्यः यः धुर्येण पित्रा सदृशं भुवनस्य गुर्वीं धुरं बिभर्ति। the inexperienced prince, who requires training bears the heavy yoke of governing the world in the same way as does his veteran father. But the idea seems to be that as the prince is a Yuvarāja, he shares the yoke of governing the world along with his father —the king; they jointly govern—the instrumental पित्रा and धुर्येण therefore are सहार्थे; पित्रा सह धुरं बिभर्ति—while सदृशं would mean तुल्यम्—so that the simile would be like this— दम्यः धुर्येण सदृशं यः पित्रा सह धुरं बिभर्ति। But the difficulty

in this construction is that धुर्येण has to be understood both as a सहार्थे तृतीया and also as a तृतीया required by the उपमावाचकशब्द सदृशम् । Mallinātha's construction, therefore, is grammatically the correct construction; and the simile is merely implied and not expressed according to him. For the idea Cf. विक्रमोर्वशीय—V. 17. 1-2, नार्हति तातः पुंगवधारितायां धुरि दम्यं नियोजयितुम् । Cf. also रघु० V. 66 धात्रा द्विधैव ननु धूर्जगतो विभक्ता । तामेकतस्तव बिभर्ति गुरुर्विनिद्रस्तस्या भवानपर-धुर्यपदावलम्बी ॥

79. विनयप्रधानैः—विनयः प्रधानं येषां तैः । The last line gives a प्रतिवस्तूपमा implying that their union would be as becoming as that of gem and gold; and further there is the figure of speech समम्—which is अनुरूपसंसर्गः समम् ।

80. तनूकृत्य—is च्वि form; न तनुः अतनुः अतनुं तनुं कृत्वा । Her glance which was bright through joy is compared by the poet to a wreath of white (अमल) flowers; the idea is pretty common. Cf. द्वितीयया इव पुण्डरीकमालया दृष्ट्या संभावयन्ती भूतनाथम् । in the description of Mahāśvetā in Kādambarī.

81. अभिलाषबन्धम्-बन्धम् = ग्रन्थिम्—The knot of love, the fixing of her love on him. शालीनतया—अधृष्टतया; see Mallinātha for derivation of the word. अरालकेशी The curly-haired damsel. This is a sign of beauty in woman. Cf. कौटिल्यं कचनिचये करचरणाधरदलेषु रागस्ते । etc. कौटिल्य or crookedness i.e. curliness is prized in a woman's hair.

82. तथागतायाम्-तथाभूतायाम्; तथा तादृशीम् अवस्थां गतायाम् । आर्ये in joke she addressed her thus "Gracious, good lady."

83. Construe:—सा करभोपमोरूः धात्रीकराभ्यां रघुनन्दनस्य कण्ठे यथाप्रदेशं मूर्तम् अनुरागम् इव चूर्णगौरं गुणम् आसञ्जयामास ।

चूर्णगौरम्—गौरम्—here means 'red' लोहितम् in which sense the word occurs in several poets—as in the प्रतिमा of Bhāsa

1.8. संस्रंसिताभरणगौरतलौ च हस्तौ । or रत्नावली of श्रीहर्ष 1. 10. कुङ्कुमक्षोदगौरैः ।

धात्रीकराभ्याम्—by the hands of her nurse—who according to मल्लिनाथ is सुनन्दा. The poet has already called सुनन्दा as जन्या i.e. मातृसखी and, therefore, it is possible that she was Indumati's nurse, though at places she is called her सखी । करभोपमोरूः—करभ is, as explained by मल्लिनाथ, the back of the hand from the wrist to the little finger, but it may mean "the trunk of an elephant" with which the thighs of ladies are compared, Cf. कुमार I. 36. नागेन्द्रहस्तास्त्वचि कर्कशत्वात् . . जातास्तदूर्वोरुपमानबाह्याः ॥ The form करभोपमोरूः is strictly speaking not correct grammatically: the Sūtra cited by मल्लिनाथ in its defence requires that ऊरु should be उत्तरपद and that (औपम्य) the idea of similarity should be implied as in रम्भोरूः, करभोरूः ; in the present case औपम्य is expressed by the word उपम in the compound. Mr. Kale suggests that the reading should be करभोपमोरुः । but the suggestion is not necessary as it implies that there are not any lapses from Paṇini's grammar in Kālidāsa, whereas there are many. गुणम् here is used to mean माला, स्रज. मूर्तमिवानुरागम्—अनुराग is red, according to a well-known poetic convention (Cf. रागभरितेऽपि हृदये सुभग निहितो न रक्तोऽसि । काव्यप्रकाश० 565) the garland was red (गौर) with powder—either saffron or turmeric—hence the fine उत्प्रेक्षा of the poet.

84. कण्ठार्पितबाहुपाशाम्—How beautiful the conceit ! बाहुपाश the noose of her hands—her hands clasped together round his neck.

85. जह्नुकन्या—गङ्गा who when brought down to the earth—by Bhagīratha, inundated the sacrificial ground of the royal sage Jahnu, who drank her up, but later, at the intercession of the gods and sages let her off from

his ear; hence the name, समगुणयोग॰ समगुणयोगेन प्रीतिर्येषाम्। the figure is समम्। (समं योग्यतया योगः यदि सम्भावितः क्वचित्)

86. वितानं शून्यम्। अपहृष्टम्—sunk in gloom—disappointed; the word is later used in this sense नृसविता स वितान-मिवाकरोत्।

Canto VII

1. उपयन्त्रा=वरेण bridegroom, husband. देवसेनाम्-daughter of Indra and wife of Kārttikeya. But as Kārttikeya was a ब्रह्मचारिन् his marriage with Devasenā may be understood as an allegorical representation of his assuming the command of the heavenly army (देवसेना) that marched against तारकासुर.

2. विभातग्रह॰ विभाते प्रातःकाले ये ग्रहाः त इव मन्दभासः। साभ्यसूयाः scorning or despising. For a similar idea Cf. कुमार V. 1. तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती। निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता॥

3. सांनिध्ययोगात्-सांनिध्यसद्भावात्—Through the existence of nearness—through the presence of, etc. Śacī, the wife of Indra, is invoked at the beginning of the marriage rite, as that goddess is supposed to enjoy perpetual freedom from widowhood as well as progeny and wealth. In the तैत्तिरीय संहिता, she is called the best of wives, one than whom nothing is more excellent, whose husband never dies by age इन्द्राणिमासु नारीषु सुपत्नीमहमश्रवम्। न ह्यस्या अपरं चास्ति न जरसा मरते पतिः॥ 1-7-13

4. तावत् According to मल्लिनाथ is compounded with प्रकीर्ण॰ in the sense of साकल्य "Wholly adorned with fresh decorations—such as flowers etc. that were scattered about." It may, however, be taken to mean, "In the meanwhile." इन्द्रायुध॰—इन्द्रायुधानि इव द्योतितानि तोरणानि अङ्काः (चिह्नानि) यस्य। goes with राजमार्गम्। चारित्रवर्धन understands इन्द्रायुधैः to mean

हीरकमणिभि:. but cites no authority in support of that interpretation. ध्वजच्छाय—the shortening of च्छाय into च्छाया indicates denseness, thickness—बाहुल्य; Cf. इक्षुच्छायनिषादिन्य: Raghu IV. 20.

5. Now follows a description of the confusion of the ladies of the city as they hurried to the windows and balconies of their mansions to watch the bridal procession: a subject which recurs in many of the Sanskrit Mahākāvyas. We have a close parallelism between this portion and Buddhacarita III. 13-24; Vikramāṅka. VI. 11-19; while the entire passage (Verses 6-11) is repeated by Kālidāsa in his Kumārsambhava. Māgha also describes the same scene in his शिशुपाल XIII. 30-48. while describing Śrīkṛṣṇa's entry in the city of Indraprastha.

चामीकर is gold; सुवर्णम् । The last quarter of the verse recurs in कुमार. VII. 56.

6. Construe:—सहसा आलोकमार्गं व्रजन्त्या कयाचित् उद्वेष्टनवान्तमाल्यः करेण रुद्धोऽपि च केशपाशः तावत् बन्धुं न संभावित एव ।

आलोकमार्गम्—is the जाल or lattice windows which are the मार्ग—the ways—which admit आलोक or light. उद्वेष्टन॰ उद्गतं वेष्टनम् अस्य उद्वेष्टनः। वान्तानि माल्यानि यस्य वान्तमाल्यः। आदौ उद्वेष्टनः पश्चात् वान्तमाल्यः उद्वेष्टनवान्तमाल्यः । the word वान्त is really अश्लील or ग्राम्य as it means "Vomiting" which causes जुगुप्सा (व्रीडा जुगुप्सा अमंगलं त्रिधा अश्लीलम्।); but it is used metaphorically and hence according to the dictum of Daṇḍin in काव्यादर्श the expression is all right. *cf.* निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयात् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ तावत् according to मल्लिनाथ means "Till she reached the place—the window." Some take it merely as a वाक्यालंकार which merely gives force to the sentence but does not make any addition to the sense. केशपाशः—पाशः means कलाप समूह-vide मल्लिनाथ; this is कुमार. VII. 57.

7. प्रसाधिका—is the hand-maid who was decorating, painting her foot. अग्रपाद—distinguished from पादाग्र thus अग्रश्चासौ पादः च—where the part (अग्र) and the whole are regarded as identical, while पादस्य अग्रम्—पादाग्रम्—where the part (अग्र) is distinct from the whole (पाद). This is कुमार° VIII. 59.

8. तद्वञ्चितवामनेत्रा—तेन (अञ्जनेन) वञ्चितं शून्यं वामनेत्रं यस्याः। She had put collyrium in the right eye only and was about to put it in the left eye. This is कुमार VII. 58.

9. Construe:—अन्या जालान्तरप्रेषितदृष्टिः प्रस्थानभिन्नां नीवीं न बबन्ध (किंतु) नाभिप्रविष्टाभरणप्रभेण हस्तेन वासः अवलम्ब्य तस्थौ। प्रस्थान-her movement; the sheen of her ornaments entered her navel, suggesting the depth of it—Cf. नृपं तमावर्तमनोज्ञनाभिः। etc. *Supra* VI. 52. This is कुमार. VII. 60.

10. Construe:—सत्वरमुत्थितायाः कस्याश्चिद् अर्धाञ्चिता दुर्निमिते पदे पदे गलन्ती रशना तदानीम् अङ्गुष्ठमूलार्पितसूत्रशेषा आसीत्। आञ्चित is explained by Mallinātha to mean गुम्फित; the other reading is आचित from आ+चि. दुर्निमिते-Mallinātha derives the word from मि प्रक्षेपणे—at each step hastily taken; perhaps it may be derived from मा to measure—illmeasured step. अङ्गुष्ठमूल etc—as she was stringing together pearls and gems for her waist-band, she had attached one end of the string to her big-toe, while she was stringing the gems at the other end; but as she hastily ran to the window, the pearls and gems dropped down, until only the bare string was left tied to her toe. This is कुमार° VII. 61.

11. Construe:—सान्द्रकुतूहलानां तासाम् आसवगन्धगर्भैः विलोलनेत्र-भ्रमरैः व्याप्तान्तराः गवाक्षाः सहस्रपत्राभरणाः इवासन्।

सान्द्रकुतूहलानाम्-सान्द्रं कुतूहलं यासाम् । who were filled with thick *i.e.* intense (सान्द्र) curiosity. The lovely faces of the ladies are lotuses; the scent of wine is their perfume; and the black eyes—the bees that hover round. The idea is pretty common. Cf. दण्डिन्—त्वदाननमधीराक्षमाविर्दशनदीधिति । भ्रमद्भृङ्गमिवालक्ष्यकेसरं भाति पङ्कजम् ॥ in his काव्यादर्शे । The windows are similarly described in the मालतीमाधव—यदालोकस्थाने भवति पुरमुन्मादतरलैः । कटाक्षैः नारीणां कुवलयितवातायनमिव ॥ The word गवाक्ष is derived thus—गवाम् अक्षीणि इव—Holes (अक्षीणि) for admitting light (गो)—hence windows; अक्षिन् becoming अक्ष in the compound when it does not mean an eye अक्ष्णोऽदर्शनात् । पाणिनि V. 4. 76; the word is by usage masculine, though the form, properly speaking, ought to have a neuter ending. This is कुमार० VII. 62.

12. दृष्टिभिः आपिबन्त्यः—Drinking him with their eyes-eagerly looking at him. This is idiomatic Cf. II. 19. पपौ निमेषालसपक्ष्मपंक्तिः etc. also II. 73 नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिः नवोदयं नाथमिवौषधीनाम् ॥ Here is a beautiful idea—they were so fully taken up with him, that all their other senses lent their force or power to perceive to the sense of vision. Cf. for the idea

"न जाने संमुखायाते प्रियाणि वदति प्रिये ।
सर्वेन्द्रियाणि किं यान्ति नेत्रतां किमु कर्णताम् ॥ अमरु० 64

This with necessary alterations is कुमार० VII. 64.

13. परोक्षैः—By kings unseen by her, unknown to her; अक्ष्णः परे—परोक्षाः—formed irregularly.

14. परस्परेण Mallinātha takes with अयोजयिष्यत् but it is better to take it with स्पृहणीयशोभम् as Hemādri does. द्वन्द्वम् irregularly formed in the five senses given in the Sūtra द्वन्द्वं रहस्यमर्यादावचनव्युत्क्रमणयज्ञपात्रप्रयोगाभिव्यक्तिषु । पाणिनि 8-1-15 वितथः विफलः—Vain, fruitless. The Conditional (लृङ्) is used

for the potential when non-fulfilment of an action is implied; here non-fulfilment of the action conveyed by वितथोऽभविष्यत् is implied—since the efforts of the creator have not become fruitless. This is कुमार० VII. 66.

15. रतिस्मरौ for which चारित्र्य० and दिनकर read जातिस्मरौ—"Those who remember their past lives;" but the reading in the text is better. मनो हि etc. is a generalization which supports the particular statement—and hence the figure is अर्थान्तरन्यास. The idea is so often met with in Kālidāsa—Cf. संस्काराः प्राक्तना इव—रघु० I. 20; उन्मनाः प्रथमजन्मचेष्टितान्यस्मरन्नपि बभूव राघवः॥ रघु० XI. 22; तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि। शाकुन्तल० V. 2. The doctrine of पुनर्जन्म is an essential doctrine of the Hindu religion, according to which the soul migrates from one body to another, taking with it, in the form of impressions (संस्कारs) all associations of its former life, and its deeds, good or bad.

16. श्रोत्रसुखाः—सुखयन्तीति सुखाः। श्रोत्रयोः सुखाः। Pleasing to the ears. मङ्गलसंविधाभिः—मङ्गलार्थाः संविधाः ताभिः। Auspicious preparations, such as placing jars full of water at the entrance, hanging garlands, offering flowers, raising banners etc.

17. करेणुका—a young she-elephant. So मालती in the VI act of the मालतीमाधव rides a करेणुका while taken in procession to the temple of the नगरदेवता prior to her marriage. अथो in the sense of अनन्तरम् seems to be redundant, since आनन्तर्य is implied in the gerund अवतीर्य; better, therefore, to take it in the sense of अन्वादेश-which introduces a subsequent assertion regarding a person after something has already been asserted about him :—चतुष्कं विवेश अथो नारीमनांसीव विवेश। He entered the quadra-

angle, and then, as it were, entered the hearts of the ladies there.

18. मधुपर्क—A technical term for an offering consisting of honey, curd, clarified butter, sugar and water made to a bridegroom on his arrival at the bride's house, and to a distinguished guest. दधिसर्पिर्जलं क्षौद्रं सिता चैतैश्च पञ्चभिः । प्रोच्यते मधुपर्कः । The last line contains a beautiful सहोक्ति where through the force of the word सह जग्राह gets the two senses of "Accepted as his own" the silken garments etc.; and "Received" the glances of the ladies *i.e.* was looked at by them. Cf. कुमार॰ VII. 72.

19. This is कुमार॰ VII. 73. This is an example of a पूर्णोपमा and not of a पूर्णदृष्टान्त as the commentator says. There is further complete parallelism between the उपमेयवाक्य and उपमानवाक्य—what is technically called बिम्बप्रतिबिम्बभाव which probably misled the commentator. S.P. Pandit omits ślokas 17-19 as interpolations from the poet's कुमार; but in that case he should have omitted many more which recur in the रघु॰.

20. Fire is the witness of a Hindu wedding, as also Learned Brāhmins.' Cf. रघु॰ XI. 48 सन्निधौ द्युतिमतस्तपोनिधेरग्निसाक्षिक इवातिसृष्टवान् ।

21. अनन्तराशो॰ अनन्तरायाः अशोकलतायाः प्रवालम् । प्रतिपल्लवेन —प्रतिगतः पल्लवः तेन As a mango clasps with its extending sprout (प्रतिपल्लव) the tendril of the Aśoka.

22. The poet describes what are called सात्त्विकभावs or the external manifestations of some emotion—love here—which affects the heart. Note the other reading given by मल्लिनाथ—वृत्तिस्तयोः etc. which makes the sense more logical —it is better to say that love's influence (वृत्तिः) was equally felt by both, than to say that Love's self was divided equal between the two. Cf. this with कुमार॰ VII. 77 where

perspiration of the fingers is observed in God Śaṅkara, and रोमोद्गम in Umā. This change in the order is no fault, as वात्स्यायन cited by मल्लिनाथ merely states the externa signs by which an emotion is detected, but does not say that some of them belong to man only and others to woman only.

23. अपाङ्ग:—The outer corner of the eye; क्रियासमापत्ति—the accidental meeting (समापत्ति) of the actions of their eyes *i.e.* their glances. ह्रीयन्त्रणामानशिरे—Underwent a constraint through bashfulness—they could not openly look at one another, but only covertly. For such a sweet confusion caused by bashfulness Cf. शाकुन्तल—अभिमुखे मयि संहृतमीक्षितम् । etc. II. 11. Cf. for the stanza कुमार० VII. 75. where with slight variations the same stanza recurs.

24. Construe:—तन्मिथुनम् उदर्चिषः कृशानोः प्रदक्षिणप्रक्रमणात् मेरोः उपान्तेषु वर्तमानम् अन्योन्यसंसक्तम् अहस्त्रियामम् इव चकासे ।

प्रदक्षिणप्रक्रमणात्—प्रदक्षिणीकरणात्—Moving round an object keeping it to your right. अहस्त्रियामम्—अहश्च त्रियामा च—समाहार-द्वन्द्व. त्रियामा is the night त्रयो यामाः यस्याः । which consists of three watches—यामs or प्रहरs. This stanza is the same as कुमार० VII. 79.

25. Construe :—नितम्बगुर्वी विधातृप्रतिभेन तेन गुरुणा प्रयुक्ता मत्तचकोरनेत्रा लज्जावती सा वधूः अग्नौ लाजविसर्गं चकार ॥

The style is very artificial, and the poet is seeking the effect of alliteration. मत्तचकोरनेत्रा—as her eyes had become red through smoke, the poet compares them with the eyes of an impassioned partridge. लाजविसर्गम्—such an offering is enjoined in the most ancient works and forms part of the ritual of marriage.

26. कपोल etc. कपोलयोः संसर्पिणी शिखा यस्य. संसर्पिणी—the affix णिन् is used in the sense of आभीक्ष्ण्य or repetition according to Pāṇini बहुलमाभीक्ष्ण्ये III. 2. 81. पुनः पुनः संसर्पतीति

संसर्पिणी । मुहूर्तकर्णो etc.—Similarly later in Canto XIII the sea-foam is described as कर्णक्षणचामरत्वम् । कपोलसंसर्पितया य एषां व्रजन्ति कर्णक्षणचामरत्वम् ॥ XIII. 11. Cf. कुमार॰ VII. 81, where the same stanza recurs, with a few variations in the first line. Cf. बाण Kādambarī. Intro. verse 18 where the sacrificial smoke is described as त्रयीवधूकर्णतमालपल्लवः ।

27. बीजाङ्कुर—Young shoots of barley. They are worn as ear-ornaments. पाटलगण्डलेखम—गण्डलेखा is a beautiful, broad, round cheek—प्रशस्तः गण्डः गण्डलेखा । आचार etc. It is a custom mentioned in the गृह्यसूत्रs, that the married couple should inhale the smoke of the लाज etc. offered by them into the fire. Cf. कुमार॰ VII. 82.

28. स्नातक is a technical term applied to a student who has finished his Vedic studies, and has taken the bath that signifies the conclusion of his studies (स्नातः एव स्नातकः), but has not yet entered on the life of a householder. मल्लिनाथ understands a particular class of householders by that expression.

29. अर्हणा—is worshipping, honouring. Cf. इयं भगवते अर्हणा । विक्रमोर्वशीय V. 19. 3. अधिश्रीः—अधिगता श्रीः येन । Who attained glory or wealth, who shone more glorious than ever.

30. संवृतविक्रियाः—विक्रिया is explained as मत्सर;—their malice, or spite. ह्रदाः प्रसन्नाः etc. A very beautiful simile; for they looked all placid on the outward, but were boiling with rage and spite within them. उपदा is tribute, or presents—Cf. रघु॰ IV. 70 उपदा विविशुः शश्वन्नोत्सेकाः कोसलेश्वरम् ।

31. Construe:—आरम्भसिद्धौ कृतपूर्वसंविद् स राजलोकः समयोपलभ्यं तत् प्रमदामिषम् आदास्यमानः अजस्य पन्थानम् आवृत्य तस्थौ ।

संवित्—सङ्केतः—संविद्यते अनया । an agreement, a plan. समयोपलभ्यम्—v. l. समरोपलभ्यम्—that bait or that coveted object viz. the woman they knew, could be won only in a fight.

32. सत्त्वानुरूपा०—सत्त्व is magnanimity or nobility of mind.

33. Construe :—कुण्डिनेशः त्रिलोकप्रथितेन अजेन सार्धं मार्गे तिस्रः वसतीः उषित्वा पर्वात्यये उष्णरश्मेः सोम इव तस्मादपावर्तत

वसतिः is night.

34. प्रमन्यवः—प्रकृष्टः मन्युः येषां ते । Wrathful, full of resentment. प्रत्येकम् adverb; each one, severally, better taken with प्रमन्यवः rather than with आत्तस्वतया—on account of their being deprived of their possessions. (स्व).

35. उद्वहन्तम्-उद्वह् which literally means "to marry" (उद्वाह = marriage) is here used in the simple sense of carrying.

त्रैविक्रमम्—त्रिविक्रमस्य इमं त्रैविक्रमम्—The story of Viṣṇu's traversing all space with three strides is a Paurāṇic myth which is based upon the natural phenomenon of the Sun-god covering the entire expanse of the sky with three steps rising in the East, ascending to meridian height at noon and sinking in the West—so well described in a Vedic Hymn —त्रीणि पदा विचक्रमे । विष्णुर्गोपा अदाभ्यः । इन्द्रशत्रु : is Prahlāda, the grandfather of Bali, who is said to have obstructed Viṣṇu's steps. Vide commentary.

36. अनल्पयोधम्—is explained by मल्लिनाथ as बहुभटम् । अनल्पा योधाः यस्य—who was accompanied by a large number of warriors; it is also possible to take it to mean "Who was no mean warrior" referring to the पित्र्यं सचिवम्-पित्र्यम्-पितुः आगतम् so it means "One who was tried and tested—was trustworthy" भागीरथीम् most of the commentators read ज्योतीरथाम्; but भागीरथी is a better reading as that refers to the vast army of his enemies while his own was very small. Still the evidence of most of the commentators and the fact that it is ज्योतीरथा hat शोण receives make it highly probable that ज्योतीरथाम् was he original reading.

37. पदातिः—पादाभ्याम् अततीति—"One who moves or wanders on foot"—a foot-soldier. तुरङ्गसादी—सादिन् itself means a horse-rider अश्वारोहः—but here it should be understood as employed in the sense of a rider in general. यन्ता—यन्त is one who controls an elephant—an elephant-driver—here a warrior who rides an elephant हस्त्यारोहः।

38. अविभाव्यवाच:—In the din of the fight, their voices were not audible. कुलोपदेश:—the family name कुलमुपदिश्यते अनेन. It was the custom for a warrior before he closed in combat with his antagonist to declare his name and family. बाणाक्षरैः—it was also the custom for a warrior to engrave his name on his arrows; cf. विक्रमोर्वशीय—where the arrow that hits the vulture is recognised as that of आयुस् from the name it bears—कुमारस्यायुषो बाणः प्रहतुर्द्विषदायुषाम् ॥ V. 7.

39. सान्द्रीकृतः A च्वि form असान्द्रः सान्द्रः कृतः सान्द्रीकृतः घनीकृतः । स्यन्दनवंश—वंश here is used to mean समूह a multitude. नेत्रक्रमेण in the manner of an awning or canopy.

40. Here is a beautiful simile; the pennons were shaped like fish...and as their openings were rent by the wind, and the growing dust entered these openings, they looked like real fish (परमार्थमत्स्याः) drinking turbid water from their open mouths.

42. Construe:—लोचनमार्गम् आवृण्वतः युद्धे विजृम्भितस्य रजोऽन्धकारस्य शस्त्रक्षताश्वद्विपवीरजन्मा रुधिरप्रवाहः बालारुणः अभूत् ।

शस्त्रक्षत etc. शस्त्रैः क्षतम् अश्वद्विपवीरं—शस्त्रक्षताश्वद्विपवीरं तस्मात् जन्म यस्य सः । मल्लिनाथ dissolves अश्वद्विपवीरेभ्यः जन्म यस्य so that he does not take the expression as a समाहारद्वन्द्व compound which it is since the words compounded are सेनाङ्गs. Here is a सावयवरूपक—the growing dust was the darkness of dawn, and the red stream of blood the mild light of the morning Sun.

43. This contains a fine conceit; the column of dust that rose from the battlefield now had its root (मूल) cut away by blood—since blood was sprinkled at its base and no more dust rose up into the air, and now was dispersed by the wind. So it presented the appearance of smoke risen from a fire before the fire was reduced to glowing cinders when it no more gives out smoke.

44. When a warrior fainted from a blow, it was the duty of his charioteer to drive the chariot to a sheltered spot and thus protect the warrior. लक्षितपूर्वकेतून्—पूर्वं केतवः—*i.e.* पूर्वदृष्टाः केतवः—पूर्वकेतवः। लक्षिताः पूर्वकेतवः यैः। who recognized the previously marked pennons:—they had already marked the pennons of the warriors from whom they received the blows, and hence they could now seek them out from their pennons.

45. Construe:—अर्धमार्गे परबाणलूना अपि हस्तवतां धनुर्भृतां पृषत्काः आत्मजवानुवृत्त्या फलिभिः पूर्वार्धभागैः शरव्यं संप्रापुरेव।

This describes the skill of the archers; though their arrows were split in midflight (अर्धमार्गे) by enemy's darts, yet their split fore-halves with the pointed end (फल) did reach the mark aimed at, through the continuity (अनुवृत्ति) of its speed. हस्तवताम्-हस्त here means "skill" by लक्षणा.

46. Construe—गजसन्निपाते निशितैः क्षुराग्रैः चक्रैः हृतानि अपि श्येननखाग्रकोटिव्यासक्तकेशानि आधोरणानां शिरांसि चिरेण पेतुः। आधोरणानाम्—Of the elephant-drivers; Hemādri and others read क्षुरप्रैः in place of क्षुराग्रैः and explain क्षुरप्र to mean इषुकाण्ड.

47. This describes the code of honour that was respected by every warrior: they would not strike a fallen enemy. Cf. मनु VII. 90-93 प्रतिप्रहाराक्षमम्—प्रतिकृतः प्रहारः प्रतिप्रहारः। a counterblow—तस्याक्षमः 1

48. Construe:—तनुत्यजां वर्मभृतां बृहत्सु दन्तेषु पतद्भिः विकोशैः असिभिः उद्यन्तम् अग्नि विविग्नाः गजाः करशीकरेण शमयांबभूवुः ।

तनुत्यजाम्—तनु त्यजन्ति तेषां—तनुषु निस्पृहाणाम् । fighting desperately. वर्मभृताम्—कवचिनाम्—Wearing their coats of mail (वर्म); the clash of swords and tusks produced sparks of fire which the bewildered (विविग्नाः) elephants quenched with spray of water from their trunks.

49. This is rather a weird comparison of the battle-field with the drinking-place of Death. चषकोत्तरा—चषकैः उत्तरा-mixed with or excelling in, i. e. abounding in, drinking-vessels.

50. Construe:—उपान्तयोः विहंगैः निष्कुषितं भुजच्छेदं तेभ्यः आक्षिप्य पिशितप्रिया अपि शिवा केयूरकोटिक्षततालुदेशा अपाचकार ।

निष्कुषितम्—Pecked at the extremities (उपान्तयोः) by the birds. अपाचकार may be from अप + कु or अप + कृ. Cf. अपाकृतस्वेदलवा VI. 57.

51. This conceit is based on the popular belief that a man who dies on the battle-field immediately goes to heaven and becomes an immortal. कबन्धम्—a headless trunk. For a similar idea Cf. काव्यप्रकाश VII. 336 विमानपर्यङ्कतले निषण्णाः कुतूहलाविष्टतया तदानीम् । निर्दिश्यमानांल्ललनाङ्गुलीभिर्वीराः स्वदेहान् पतितानपश्यन् ॥

52. व्यश्वौ—विगतौ अश्वौ ययोस्तौ—Who had lost their horses. बाहुविमर्दनिष्ठौ—बाहुविमर्दे निष्ठा (नाशः) ययोस्तौ ।—A hand-to-hand fight ending in their own death. This stanza signifies that the warriors were skilled in the use of all kinds of weapons.

53. एकाप्सरःप्रार्थितयोः—Who were suitors to the same heavenly nymph; but it is suggested that instead of the warriors seeking one and the same nymph, it was the

nymph who sought them एकया अप्सरसा प्रार्थितयोः—for the belief is that these nymphs watch a fight and as soon as a warrior falls, they go to greet him. In this case, as both warriors lost their life at the same time, she could not choose between them, and so their hostility continued even in heaven.

54. Construe:—तौ उभौ व्यूहौ पश्चात्पुरोमारुतयोः पर्यायवृत्त्या प्रवृद्धौ महार्णवोर्मीव इतरेतरस्माद् अव्यवस्थं भङ्गं जयं चापतुः ॥

व्यूहौ—The two hosts drawn up in a particular array. अव्यवस्थम्—अविद्यमाना व्यवस्था यस्य तम्। There was no telling which side had won victory—since they were swaying between victory and defeat. पश्चात्पुरो etc. winds from the rear and the front, hence contrary winds; पर्यायवृत्त्या—alternate prevalence—now the wind from the rear prevails, and now that from the van, so that the waves of the ocean are driven backward or forward alternately.

55. The poet gives us a fine दृष्टान्त. कक्षः is straw or grass. The stanza seems to be a bit abrupt and leaves a gap in the narrative—which, however, can be filled up by supposing that after an indecisive fight Aja's army was worsted.

56. निषङ्गी—निषङ्ग is a quiver. निषङ्गः अस्य अस्तीति। एकवीरः—This one, i.e. peerless warrior. राजन्यकम्—राजसमूहम्—according to Pāṇini 4. 2. 39. कल्पक्षये—कल्प is a fabulous measure of time, which forms but a day of Brahman but is equal to 1000 cycles of human ages i.e. 432 millions of human years.

57. स दक्षिणं तूणमुखेन etc. Almost all the commentators of रघुवंश split तूणमुखेन—into तूणमुखे न and explain thus स तूणमुखे दक्षिणं वामं वा हस्तं व्यापारयन् नालक्ष्यत। "He was seen putting neither the right nor the left hand into the mouth of the quiver." But Mallinātha takes तूणमुखेन as one

word and explains वामं as सुन्दरम्—"deftly moving his right hand at the mouth of the quiver," the idea being that the movement of his right hand from the quiver to the bow and back again to the quiver was so quick, that it was scarcely noticed—what was observed being just the hand moving deftly at the quiver-mouth, so that the stretched string itself seemed to produce the arrows that he shot.

58. For the idea Cf. रघु० IV. 63. भल्लापवर्जितैस्तेषां शिरोभिः श्मश्रुलैर्महीम् । तस्तार सरघाव्याप्तैः स क्षौद्रपटलैरिव ॥ भल्लः is a kind of arrow. (भल्लः—बाणविशेषः).

59. कङ्कटः is an armour.

60. नीहारः is mist; किञ्चित्प्रकाशेन-ईषल्लक्ष्येण-किञ्चित् प्रकाशते इति किञ्चित्प्रकाशः तेन ।

The comparison is really a lovely one.

61. Construe :—अधिराजसूनुः कुसुमास्त्रकान्तः स्वप्ननिवृत्तलौल्यः असौ कुमारः राजसु प्रियंवदात् प्राप्तं प्रस्वापनं गान्धर्वमस्त्रं प्रायुङ्क्त ।

The story of प्रियंवद is narrated in रघु० V. 43-60. When king Bhoja invited the princes of the land for Indumatī's Svayaṁvara, Aja, accompanied by his army started for Vidarbha; and coming as far as the river Narmadā, he encamped his tired army on her bank. All of a sudden there emerged a huge elephant from her waters, who threw the camp into confusion. Aja hit him between the temples, seeking merely to turn him away, when there appeared before him a heavenly form who told the wondering prince that he was in reality the Gandharva Priyaṁvada who was transformed into an elephant by Mataṅga's curse and was now restored to his original form through Aja's arrow. He then presented the prince with a heavenly missile whose virtues could strike whole armies with sleep.

स्वप्ननिवृत्तलौल्यः—स्वप्ने निवृत्तं लौल्यं यस्य । Whose fondness for sleep was gone—who was ever vigilant.

62. निद्राविधेयम्—निद्रायाः विधेयम्—Obedient to sleep—subject to sleep, struck to sleep.

63. जलज is a conch-shell. The conceit given in the stanza is a familiar one and occurs in II. 69. पपौ वसिष्ठेन कृताभ्यनुज्ञः शुभ्रं यशो मूर्तमिवातितृष्णः ॥ and in IV. 42. नारिकेलासवं योधाः शात्रवं च पपुर्यशः ॥ Fame is, according to a well known poetic convention, white in colour.

64. निवृत्ताः—It should be remembered that Aja's army was routed—परेण भग्नेऽपि बले etc. 55; now at the sound of the conch, they came back. स्वयोधाः ददृशुः—here स्व is a reflexive adjective and therefore refers rather to the योधाः than to Aja; but the poet makes स्व to refer to अज—hence the proper construction would be सः स्वयोधैः ददृशे—rather than स्वयोधाः तं ददृशुः ।

65. Construe:—संप्रति राघवेण वः यशः हृतं, जीवितं (तु) कृपया न (हृतम्) इति वर्णाः सशोणितैः शिलीमुखाग्रैः पार्थिवानां केतुषु तेन निक्षेपिताः ।

निक्षेपिताः—caused to be written.

66-67. शिरस्त्र is a helmet; भिन्नमौलिः—his hair tied together on the crown of the head got loosened. अनुमता मयासि । for it was not proper for married women to look at any other person than her husband. इतः परं etc. this, as मल्लिनाथ remarks, is sarcastic (सोपहासम्).

68. प्रतिद्वंद्विभावात्—Caused by the foe (प्रतिद्वंद्विन्) प्रसादम्—with her face, it means 'Brightness' while with the आत्मदर्शः (A mirror) it means "Clearness, transparency."

69. अभ्यनन्दत्—greeted him, or प्रशशंस praised him, as मल्लिनाथ explains; but the former meaning seems more appropriate.

70. Construe:—अवद्यादपेतः सः इति राज्ञां शिरसि वामं पादमाधाय

अनवद्यां ताम् उदवहत् । तस्य रथतुरगरजोभिः रूक्षालकाग्रा सा एव मूर्ता समरविजयलक्ष्मीः बभूव ।

इति—in this way, in the manner described. राज्ञां शिरसि etc.—this signifies complete humiliation. उदवहत्--the verb is again used in the sense of "carried away"—or आत्मसाच्चकार—made his own; and not in the sense of "married," its usual sense. Cf. stanza 35.

71. Construe:-प्रथमपरिगतार्थः रघुः विजयिनं श्लाघ्यजायासमेतं सन्निवृत्तं तमजम् अभिनन्द्य तस्मिन्नुपहितकुटुम्बः (सन्) शान्तिमार्गोत्सुकोऽभूत् । कुलधुर्ये सति सूर्यवंश्याः गृहाय न हि ।

जाया—Thus explained by मल्लिनाथ at II. I.—पतिर्जायां प्रविशति गर्भो भूत्वेह मातरम् । तस्यां पुनर्नवो भूत्वा दशमे मासि जायते । तज्जाया जाया भवति यदस्यां जायते पुनः । The idea is so often repeated in the रघुवंश—Cf. III. 70. गलितवयसामिक्ष्वाकूणां इदं हि कुलव्रतम् । later VIII. II. गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥

Canto VIII

1. Construe:—अथ पार्थिवः ललितं विवाहकौतुकं बिभ्रतः एव तस्य अपराम् इन्दुमतीमिव वसुधामपि हस्तगामिनीम् अकरोत् ।

The word कौतुक is here used in the sense of विवाहसूत्र; it is also used as an adjective in the sense of "Pertaining to marriage"—as in स्वप्नवासवदत्त II 83, III 23. The several senses of the word as given in the मेदिनी are:—कौतुकं त्वभिलाषे स्यादुत्सवे नर्महर्षयोः । तथा परम्परायाते मङ्गले च कुतूहले । विवाहसूत्रगीतादिभोगयोरपि न द्वयोः ।

2. Construe:—नृपसूनवो यत् दुरितैः अपि आत्मसात् कर्तुं प्रयतन्ते हि उपस्थितं तत् (राज्यम्) अजः पितुराज्ञा इति अग्रहीत् । भोगतृष्णया (तु) न ।

आत्मसात्—आत्मन् + सात् in the sense of अधीनं according to तदधीनवचने । पाणिनि—V. 4.54 Cf. राजसात् करोति i.e. राजाधीनं करोति । हि is used in the sense of अवधारण—प्रयतन्ते एव; what other

क्षत्रियs seek to make their own even by unfair means, viz. kingdom (राज्यम्), came to Aja unsought; but like them he did not lust after enjoyment.

3. Construe:—मेदिनी वसिष्ठसंभृतैः सलिलैः तेन सह अभिषेचनम् अनुभूय विशदोच्छ्वसितेन कृतार्थतामिव कथयामास।

Here is a very beautiful fancy (उत्प्रेक्षा). The Earth, according to a common poetic convention, is the queen; and so the happiness she felt is expressed by her by विशदोच्छ्वास which means the clear vapour that rises from the earth when sprinkled over with water, and also the easy, regular, breathing of one in a state of happiness and rest.

4. दुरासदः—Unassailable, irresistible; Cf. अहो दुरासदो राजमहिमा। मालविका० I.10.4. The second line gives a favourite simile of Kālidāsa. अथर्वविदा—After the sacrifices in connexion with the coronation ceremony are performed, verses from the अथर्ववेद are recited, bearing upon the long life of the new king, praying for safety to him from his enemies and invoking the Gods to make him invincible by his foes.—Pandit. Wind and fire are natural allies; Cf. स्वयमेव हि वातोऽग्नेः सारथ्य प्रतिपद्यते॥ रघु X. 40 समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य॥ कुमार० III. 21. Cf. for the idea the passage from मनु cited by the commentator.

5-6. निवृत्तयौवनम्—निवृत्तं प्रत्यावृत्तं यौवनं यस्य। He was so like his father that people thought that the old king was restored his youth and appeared in the form of the young prince. शुभंयुना—शुभं+युस्—according to अहंशुभयोर्युस्। पाणिनि V. 2.140 अहंयुः अहंकारवान्, शुभंयुः शोभनान्वितः॥ पैतृकं पितुरागतम्। ऋतष्ठञ्। पाणिनि IV. 3.78. विनय is explained by मल्लिनाथ to mean इन्द्रियजय on the authority of कामन्दक.

7. बुभुजे—The Atm. is according to the rule भुजोऽनवने। पाणिनि. I. 3. 66. भुज् when it has the sense of "Eating, enjoying" takes the *Atm.* but when used in the sense of "pro-

'tecting' (अवनम्) takes the *Parasm.* as ओदनं भुंक्ते, but महीं भुनक्ति । Protects the earth. The newly-subject Earth is beautifully compared to a newly-wedded bride; the reference is to कामसूत्र III. 2. 44. सहसा वाप्युपक्रान्ता 'कन्याचित्तमविन्दता । साध्वसं त्रासमुद्वेगं सद्यो द्वेषं च विन्दति ॥ Cf. also the following cited by Bhavabhūti in मालतीमाधव VII. 66. कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति । कामसूत्र III. 2. 6.

8—9. निम्नगा—निम्नं गच्छति इति—A stream, a river. न खरो etc. The idea occurs in Raghu IV. 8. स हि सर्वस्य लोकस्य युक्तदण्डतया मनः । आददे नातिशीतोष्णः नभस्वानिव दक्षिणः ॥ vide also the citation from कामन्दक in the commentary. पवमानः—The wind. There is a pun on the word अनुद्धरन् which means "Not overthrowing, deposing" with the kings and "Uprooting with the trees.

10. Construe:—अथ रघुः आत्मजम् आत्मवत्तया प्रतिष्ठितं वीक्ष्य विनाशधर्मसु त्रिदिवस्थेषु अपि विषयेषु निस्पृहोऽभवत् ।

आत्मवत्तया—explained as निर्विकारमनस्कतया—i.e. in a manner in which his mind was free from any fear or anxiety, hence "Securely." विनाशधर्मसु—विनाशः धर्मः येषाम्—which are perishable by nature even though they may be obtained in heaven. धर्म becomes धर्मन् at the end of the compound—according to धर्मादनिच् केवलात्—पाणिनि V. 4. 121.

11. गुणवत्सुत etc. Having made over (रोपित) the kingly state (श्रीः) to virtuous sons. तरुवल्क etc. तरुवल्कानि (Barks of trees) वासांसि येषाम्. The ideal here described is so often repeated by the poet in Raghuvaṁśa; and the same is described in the Śākuntalā : भर्त्रा तदर्पितकुटुम्बभरेण सार्धं शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ IV. 19. Similarly in act VII. 20. अस्त्येतत्पौरवाणामन्त्यं कुलव्रतम् ।...नियतैकयतिव्रतानि पश्चात्तरुमूलानि गृहीभवन्ति तेषाम् ॥. Cf. रघु० I. 8; III. 70. etc.

12. Construe :—अरण्यसमाश्रयोन्मुखं पितरं तं सुतः वेष्टनशोभिना शिरसा पादयोः प्रणिपत्य आत्मनः अपरित्यागमयाचत । अरण्य॰ अरण्यस्य समाश्रयः तत्र उन्मुखम् । Ready or preparing to resort to the forest.

13. Construe :—आत्मजप्रियः रघुः अश्रुमुखस्य तस्य तत् ईप्सितं कृतवान् । न तु सर्पः त्वचम् इव व्यपवर्जितां श्रियं पुनः प्रतिपेदे ।

The second line contains a beautiful and apt simile.

14. Construe :—अविकृतेन्द्रियः सः किल अन्त्यम् आश्रमम् आश्रितः पुरात् बहिः आवसथे निवसन् पुत्रभोग्यया श्रिया स्नुषयेव समुपास्यत ।

आवसथ:—A house, a dwelling-place. Malli. holds a discussion as to whether प्रव्रज्या—(अन्त्यम् आश्रमम्) is allowed in the case of a क्षत्रिय, since it is prescribed for a Brahmin only, and comes to the conclusion that any man from the first three castes can enter upon that Āśrama—केचित्त्रैवर्णिकाधिकारं प्रतिपेदिरे ।).

15. नभसा तुलां समारुरोह । According to the Sūtra तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम् । 2.3. 72. the instrumental is optionally used with a word conveying the sense of resemblance except when the words तुला and उपमा occur, when only the genitive alone is to be used; as कृष्णेन or कृष्णस्य समः नास्ति । but कृष्णस्य तुला or उपमा नास्ति । Hence the instru. नभसा is in direct contravention of the Sūtra; the defence given by मल्लिनाथ is that तुला here does not mean तुल्य or सदृश but it means सादृश्य (similarity); and hence the rule which prohibits the instrumental when तुला is used in the sense of तुल्य is not at all violated.

16. लिङ्ग is mark; Cf. लिङ्गैर्मुदः संवृतविक्रियाः etc. VII. 30. अपवर्ग etc—अपवर्गः महोदयः च तौ अर्थौ ययोः तयोः धर्मयोः अंशौ । धर्म is twofold—that which seeks final redemption (अपवर्ग) and that which seeks Earthly bliss. (महोदय).

17. युयुजे—संगत:—He conferred with, took counsel with.

अनपायिपद—the imperishable place (मोक्ष). आप्तैः—आप्तस्तु यथार्थदर्शी । One who sees, knows the truth.

18. व्यवहारासनम् आददे—Sat on the throne of justice, the same as धर्मासनम्—where in the morning the king looked into the affairs of his people and dispensed justice among them. उपांशु—Secretly, रहश्चोपांशु चालिङ्गे । अमरः । परिचेतुम्—परि+चि to familiarise oneself with; to practice; Cf. later परिचयं चललक्ष्यनिपातने etc. रघु० IV. 49. धारणा is a technical term in the योग system and means चित्तैकाग्र्यम् । vide the commentary. प्रवयाः—the old one; the old king.

19. प्रभुशक्तिसंपदा—Three शक्तिs are spoken of in connexion with a king—Cf. त्रिसाधना शक्तिरिवार्थसञ्चयम् । रघु० III. 13. and मल्लिनाथ thereon—शक्तयः तिस्रः प्रभावोत्साहमन्त्रजाः । Of these प्रभुशक्ति consists of the king's treasury, the power to chastise or fine, and the army; vide the मिताक्षरा cited by मल्लिनाथ. प्रणिधानयोग्या—the practice (योग्या) of meditation (प्रणिधान); the word occurs in the विक्रमोर्वशीय—तत एतेषु दिवसेषु को नु खलु वृत्तान्त इति प्रणिधानस्थितया मया अत्याहितमुपलब्धम् । IV. 16.

20. अचिरेश्वरः—The new king. न विद्यते चिरं यस्य स अचिरः । अचिरश्चासौ ईश्वरश्च. द्विषदारम्भ०—आरम्भ is used in the sense of आरम्भकर्मन्—act or doing as in रघु० I. 15. आगमैः सदृशारम्भः आरम्भसदृशोदयः । ववृते used in the sense of प्रववृते from प्र+वृत्. Cf. the Gītā passage cited by मल्लिनाथ.

21. The six political expedients are enumerated by मल्लिनाथ from अमर. उपायुङ्क्त—the root युज् takes the *Atm. pada* according to the सूत्र—प्रोपाभ्यां युजेरयज्ञपात्रेषु । पाणिनि 1.3.64. प्रकृतिस्थम्—Mallinātha takes this as adverbial, and explains: Raghu, too, conquered the three constituents (गुणत्रयम्) so that they remained in a balanced state: the idea is that it is through the upsetting of the balance between the triple constituents of matter that the whole

phenomenal world of change is derived; if you can, however, restore their balance, it no longer exists for you, and will no longer delude you. Cf. गीता XIV. 24. 25 समदुःखसुखः स्वस्थः समलोष्टाश्मकाञ्चनः। सर्वारम्भपरित्यागी गुणातीतः स उच्यते ॥

22. The first line describes virtually what the poet has already said about the Raghu race in Canto I. 5 सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् etc. योगविधिः–is Yaugic practice, स्थिरधीः the same as स्थितधीः described in Gītā II. 56 दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः। वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते।

23. प्रतिषिद्धप्रसरेषु—प्रतिषिद्धः प्रसरः येषां तेषु—whose activity was prohibited i.e. quelled, checked. प्रसितौ—आसक्तौ—bent upon, devoted to: उभयीम्—the feminine of उभय formed from उभ according to उभादुदात्तो नित्यम्। पाणिनि V. 2. 44. by which the termination तय(प्), as in द्वितय, त्रितय is changed to अय-(च्) so that we get उभय.

24. समाः—Years. संवत्सरो वत्सरोऽब्दो हायनोऽस्त्री शरत्समाः। अमर. समाः is *feminine* and *plural*. तमसः परम्—अविद्यायाः परम्—who is beyond the darkness of ignorance—who is known and reached by right knowledge. Cf. अन्धं तमः प्रविशन्ति येऽविद्यां समुपासते। ईशावास्यो०

25. नैष्ठिकम्—निष्ठायाम्—अन्ते भवम्—(the rites) performed at death, funeral rites. अग्निचित्—अग्निं चितवान् आहितवान्। According to अग्नौ चेः। पाणिनि III. 2. 91. According to शौनक cited by मल्लिनाथ these rites are performed without fire—so that a संन्यासिन् is buried and not cremated.

26. और्ध्वदैहिकम्--देहाद् ऊर्ध्वं भवतीति। ऊर्ध्वदेह+इक—which causes वृद्धि in both the padas. These rites are the offerings of water mixed with sesame and the funeral cake. पितृकार्यकल्पवित्—कल्प is विधान—the manner of performing the rite is given in the सूत्र works such as the श्राद्धकल्प. तनयावर्जित-आवर्जित from आ+वृज् to offer.

27. Construe :—परार्ध्यगतेः पितुः अशोच्यतामुद्दिश्य सदर्थवेदिभिः शमिताधिः सोऽजः अधिज्यकार्मुकः जगत् अप्रतिशासनं कृतवान् ।

परार्ध्यगतेः—प्रशस्तगतेः i. e. प्राप्तमोक्षस्य अशोच्यताम् उद्दिश्य "On the ground that his father's death was not an event to be lamented, now that he had attained the highest state." अप्रतिशासनम्-अविद्यमानं प्रतिशासनं (a rival command or authority) यस्य तत् ।

28-29. बहुरत्नसूः—बहूनि रत्नानि सूते इति yielding numerous gems. दशरश्मिशतो etc. दशरश्मिशत is सहस्ररश्मिः-the thousand-rayed (Sun.) Mark how the poet is playing on the word दश. Cf. देवपूर्वं गिरिम् for देवगिरिम् and हिरण्यपूर्वं कशिपुं for हिरण्यकशिपुम् ।

30. The familiar idea of the three debts which every man owes at birth to sages, the gods and the manes. ऋषि, देवगण and स्वधाभुक् are respectively (यथासंख्येन) to be connected with श्रुत, याग and प्रसव. Cf. रघु० III. 20.

31. गुणवत्ता—गुणित्वम्—The possession of virtues or qualities which here are बलम् and श्रुतम्. The first line may be taken as an instance of the figure of speech परिसंख्या—in which a thing is restricted to one out of two or more alternatives: thus strength (बलं) may be used to free the oppressed from fear as also to gain one's own end (स्वार्थम्) or oppress others (पीडनम्)—but the express mention that he used his power to free the oppressed from fear implies that he used it for that only and not for any other purpose.

32-33. मरुतां पालयिता—Indra, the protector, lord of the मरुत्s (immortals, gods); for Indra is described as the leader of the मरुत् in the Vedas. Cf. इन्द्रज्येष्ठः मरुद्गणः । देवासः पूषरातयः॥ सर्वे मम श्रुता हवम् ॥ श्रितगोकर्णनिकेतं-श्रितं गोकर्णाख्यं निकेतं येन । Lord Śiva in his shrine at गोकर्ण. उपवीणयितुम्—वीणया उप समीपे गातुम् । formed according to सत्यापपाश etc. पाणिनि III. 1. 25. by the addition of णिच् (अय) to उप+वीणा in the sense of "Play on a lute before a deity." रवेरुदयावृत्तिपथेन—आकाशमार्गेण simply; but the explanation is not quite satisfactory; better उदगावृत्तिपथेन-"By the path of the Sun's return from the North i. e. from North to South".—Pandit.

34. Construe :—अपार्थिवैः कुसुमैः ग्रथितां तस्य आतोद्यशिरोनिवेशितां स्रजं वेगवान् मारुतः अधिवासस्पृहया इव अहरत् किल ।

अधिवासः—Application of a fragrant substance to one's body—smearing the body with scents etc. संस्कारो गन्धमाल्याद्यैः यः स्यात्तदधिवासनम् ।

35 Construe :—कुसुमानुसारिभिः भ्रमरैः परिकीर्णा मुनेः परिवादिनी पवनावलेपजम् अञ्जनाविलं बाष्पं सृजती इव ददृशे ।

A fine conceit (उत्प्रेक्षा) : the black bees clustering round the lute are the tears dark (आविलं कलुषं dark, soiled) with collyrium, which were caused by the wind's violence.

36 Construe :—सा अमरस्रक् मधुगन्धातिशयेन वीरुधाम् आर्तवीं विभूतिम् अभिभूय नृपतेः दयितोरुस्तनकोटिसुस्थितिम् आप ।

विभूतिम्—Glory, beauty and charm that the season lends them (आर्तवीम्) Cf. सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ।। विक्रमो॰ I. 12. मधुगन्धा etc. Mallinātha takes मधु to mean "honey" and गन्ध fragrance—"By its excess of honey and fragrance." we might take it to mean "By its excess of sweet fragrance i.e. by its exceedingly sweet fragrance."

37-38. सुजातयोः—Lovely, beautiful. Cf. रघु॰ III. 8 तिरश्चकार भ्रमराभिलीनयोः सुजातयोः पङ्कजकोशयोः श्रियम् । निमिमील—a euphemism for "swooned" or rather "died." Cf. ममारेत्यर्थः मल्लिनाथ. हृतचंद्रा तमसेव etc. for the idea that moonlight follows the moon Cf. शशिना सह याति कौमुदी etc. कुमार॰ III. 33. करणोज्झितेन—करणैः इन्द्रियैः उज्झितेन qualifies वपुषा—a lifeless body. The second line gives a beautiful दृष्टान्त.

39-40. वेजिताः—भीताः scared. कमलाकरालयाः-कमलाकरः आलयो येषां ते । who made the lotus-lake their home. The poet gives 'a pathetic fallacy'

प्रतिकारविधानम्:—The application of remedies. फलाय कल्पते—bears fruit, is effective, avails; this is अर्थान्तरन्यास where the particular statement in the first line is corroborated by the generalization in the second.

41. Construe :—अथ सत्त्वविप्लवात् प्रतियोजयितव्यवल्लकीसमवस्थां ताम् अङ्गनां नितान्तवत्सलः सः परिगृह्य उचितम् अङ्कं निनाय।

प्रतियोजयितव्य० like a lute (वल्लकी) which is out of tune and requires its strings to be tuned up. सत्त्वविप्लवात्—through loss (विप्लव) of life. उचितम्—her usual or wonted (place); the word उचित which means "usual" soon came to mean "proper"—the transition of meaning being the most natural: for what is usual is generally also what is proper. For the idea Cf. रघु XIX. 13. अङ्कमङ्कपरिवर्तनोचिते तस्य निन्यतुरशून्यतामुभे। वल्लकी च हृदयंगमस्वना वल्गुवागपि च वामलोचना॥

42. Construe : पतिः अङ्कनिषण्णया करणापायविभिन्नवर्णया तया उषसि आविलां मृगलेखां बिभ्रत् चन्द्रमाः इव समलक्ष्यत।

करणापाय०—विभिन्न is explained by मल्लिनाथ as अन्यथाकृत in माघ० IV. 14 विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः। etc. Here विच्छाययया—losing the complexion that was hers in life—pale. The king is the moon and his dead queen the wan deer-spot.

43. Now follows the famous passage—the lament of Aja for which we have a parallel in रतिविलाप in canto IV of कुमारसंभवम्। अभितप्तमयोऽपि etc. the argument employed by the poet is the *a fortiori* argument which in Sanskrit is called कैमुतिकन्याय; when this argument is used as a literary device, it is called अर्थापत्ति or काव्यार्थापत्ति.

44-50. The verses are pretty smooth and may be cited as an illustration of the quality of प्रसाद or perspicuity, where to read the verses is to understand them.

हन्त—is an exclamation expressing "Regret, sorrow," हन्त विषादे । हिमसेकविपत्तिः—हिमसेकेन विपत्तिः यस्याः सा । The idea occurs in मेघदूत 80. जातां मन्ये तुहिनमथितां पद्मिनीं वान्यरूपाम् ॥ a lotus-creeper blasted by frost.

भाग्यविप्लवात्—through a change, reverse of fortune. यदनेन तरुः etc. The idea of the husband as the tree of support and the wife as the creeper twining its branches round the stem is pretty common in Sanskrit poetry. Cf. कुमार० IV. 31. अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी ॥ also रघु० XIV. 1. अपश्यतां दाशरथी जनन्यौ छेदादिवोपघ्नतरोर्व्रतत्यौ ॥ शठः—is a technical name for a cunning lover who affects love for one lady while secretly loving another —गूढविप्रियकरः । Cf. मालविका III. 20 शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये । कैतववत्सलः—कैतवेन कपटेन वत्सलः ।

आत्मकृतेन—to be taken with प्रबलाम् let it suffer this agony made severe by its own act of turning back when it had followed her a little way.

51-55 अस्तमिता etc. त्वं च आत्मना *i.e.* स्वरूपेण अस्तम् इता (प्राप्ता). The last quarter of the verse gives a generalization about human life and thus the figure is अर्थान्तरन्यास so common in Kālidāsa. मनसापि न विप्रियं etc. Cf. कुमार० IV. 7. कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ॥ भावनिबन्धना रतिः-भावः स्वभावः or अभिप्रायः निबन्धनं यस्याः । a love which nature prompts—my heart's real love.

वलीभृतः—वलीः बिभ्रति इति—that bear i.e. have curls=कुटिलान् । ज्वलितेन गुहागतं etc. Phosphorescent plants glowing by night and thus dispelling darkness are so often referred to by Kālidāsa—Cf. कुमार० I. 10. भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ रघु IX. 70. स ललितकुसुमप्रवालशय्यां ज्वलितमहौषधिदीपिकासनाथाम् ॥ So in Bhāsa, Pratimā—V. 11 वत्स्यामि तेषु हिमवद्गिरिकाननेषु दीप्तैरिवौषधिवनैरुपरञ्जितेषु । उच्छ्वसितालकम्—उच्छ्वसिताः अलकाः यस्य तत् qualifies मुखम् The second line gives a simile which again recurs so often in Sanskrit poetry. Cf. इदं रुणद्धि मां पद्मम् अन्तःकूजितषट्पदम् मया दष्टाधरं तस्याः ससीत्कारमिवाननम् । विक्रमो० IV. 21.

56-60. द्वन्द्वचरम्—द्वन्द्वेन or द्वन्द्वीभूय चरति—the Cakravāka birds that are held as representing the ideal of conjugal felicity. नवपल्लवसंस्तरे—the verse seems to be paraphrased by दण्डिन् in the following stanza from काव्यादर्श-II. 286. यस्याः कुसुमशय्यापि कोमलाङ्ग्या रुजाकरी । साधिशेते कथं तन्वी हुताशनवतीं चिताम् ।

अप्रतिबोधशायिनीम्—अप्रतिबोधं यथा स्यात् तथा शेते इति । One who sleeps the sleep from which there is no waking. गतिविभ्रम etc. गतिविभ्रमसादेन (नाशेन) नीरवा—The girdle tinkled with her graceful movement; but now it was mute, as she was dead; hence the उत्प्रेक्षा that the girdle followed her in death ((अनुमृता). कलमन्यभृतासु etc. These are very favourite conceits with sanskrit poets. Cf. मालतीमाधव IX. 27 नवेषु लोध्रप्रसवेषु कान्तिर्दृशः कुरङ्गीषु गतं गजेषु । लतासु नम्रत्वमिति प्रमथ्य व्यक्तं विभक्ता विपिने प्रिया मे ॥ So मेघदूत० 101 श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातम् etc.

61-62. मिथुनम् etc. This pretty idea is beautifully employed in the शाकुन्तल—Cf. I. 21.3-7 also शाकुन्तल—IV. 12. चूतेन सश्रितवती नवमालिकेयम् etc. फलिनी is explained as the प्रियङ्गु plant. कृतदोहदः The reference is to the well known poetic convention regarding certain plants and trees which the poets imagine, have various cravings or longings (दोहद) like those of a pregnant woman, and only when these are satisfied, they would burst into blossom. Cf. the verse cited by Mallinātha in his commentary on मेघदूत 75 :-स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः शीधुगण्डूषसेकात् । पादाघातादशोकः तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् ॥ मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात् कर्णिकारः ॥ According to these conventions, the अशोक tree, when it is late in blossoming, is believed to desire that a young and beautiful woman should kick it with her soft, delicate feet. This ceremony is called the अशोकदोहदपूरण—gratifying the desire of the अशोक which is fully and beautifully described by कालिदास in मालविका० Act III.

63-65. निवापमाल्यताम्—The flowers offered as part of funeral obsequies. स्मरतेव—the poet gives the fancy (उत्प्रेक्षा) that the Ashoka mourns her with its flowers for tears, remembering the unique favour of its being kicked by her. सुगात्रि—vocative of सुगात्री which is formed सुगात्र+ई (ङीप्) according to the Vārttika अङ्गगात्रकण्ठेभ्यो वक्तव्यम् । to Pāṇini Sūtra 4.1.55. किन्नरकण्ठि—again is formed by the addition of ई (ङीप्) to किन्नरकण्ठ by the same Vārttika. अहमेकरसः—एकः एव (अभिन्नः एव) रसः (रागः) यस्य एतादृशः—whose love is unchangeable. तथापि ते व्यवसायः etc.—Yet thy act (of leaving me) is so stern (निष्ठुर) in its resolve (प्रतिपत्ति), thy resolve to leave me is so unshakable and therefore stern. प्रतिपच्चन्द्रनिभः—a beautiful comparison; the young moon is an object of eager longing, after the dark nights of the Kṛṣṇa Pakṣa; Cf. नयनवतामुदियाय बालचन्द्रः । मालतीमाधव II. 10 also रघु० VI. 31.

67. This famous stanza is cited as an instance of the figure of speech विशेष defined thus—अन्यत् प्रकुर्वतः कार्यम् अशक्यस्यान्यवस्तुनः । तथैव करणम् । While Death wanted to deprive him of his queen. He has by the same effort succeeded in depriving him of his friend, counsellor, and pupil; Cf. for the idea the following ascribed to Bhāsa:—

दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा ।
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

68. मदिराक्षि—माद्यत्याभ्याम् इति मदिरे अक्षिणी यस्याः । मदिरा is properly "Wine"—hence by लक्षणा intoxicating like wine; eyes that intoxicate like wine, hence fascinating, bewitching

eyes. This epithet is of common occurrence and is thus defined:—सौष्ठवेनापरित्यक्ता स्मेरापाङ्गमनोहरा । वेपमानान्तरा दृष्टिर्मदिरा परिकीर्तिता ॥ अनुपास्यसि—This is a technical word in medical science—अनुपान (an after-draught) is whatever is prescribed as an after-draught along with any particular medicine—such as milk, honey, water etc.

69-70. विभव is both wealth and power. करुणार्थग्रथितम्-करुणः अर्थः तेन ग्रथितं यथा स्यात् तथा । in touching sorrowful expressions. स्रुतशाखारस—etc. Pathetic fallacy—Cf. अपसृत-पाण्डुपत्राः मुञ्चन्त्यश्रूणीव लताः ॥ शाकुंतल० IV. 11.

71. विससर्ज तदन्त्यमण्डनाम्—तद् refers to the garland that killed her—which served as the funeral ornament (अन्त्य-मण्डन). The custom of decorating the person after death is referred to by Kālidāsa in several places. Cf. मालविका० III. 10. 22 अथवा एतदेव मे मृत्युमण्डनं भविष्यति । Cf. also कुमार० IV. 22 क्रियतां कथम् अन्त्यमण्डनं परलोकान्तरितस्य ते मया । In place of तदन्त्यमण्डनां there is the reading कृतान्त्यमण्डनाम् ।

72. Construe :—नृपतिः सन्नपि शुचा प्रमदाम् अनुसंस्थितः इति वाच्यदर्शनात् देव्या सह शरीरम् अग्निसात् न चकार; जीविताशया तु न ।

अग्निसात् *i. e.* अग्न्यधीनम् according to the Sūtra तदधीनवचने । पाणिनि—V. 4. 54.

73. Construe :—अथ विदुषा तेन गुणशेषां भामिनीम् उपदिश्य दशाहतः परे महर्द्धयः विधयः पुरः उपवने एव समापिताः ।

गुणशेषां भामिनीम्—this sentiment is just the reverse of what Shakespeare gives in Julius Caesar:—

The evil that men do lives after them,
The good is oft interred with their bones.

महर्द्धयः explained by दिनकर as भूरिदक्षिणाः । महासमृद्धयः । मल्लिनाथ. Celebrated with great liberality; with great splendour.

74. क्षणदापाय etc. क्षणदा is night; he looked like the moon at the end of night—*i. e.* pale and wan. परीवाहम् etc.

this is a beautiful fancy. परीवाह is an overflow which is the only remedy that keeps the heart from bursting in such great grief. Cf. पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया etc. । उत्तररामं० III. 30.

75. Construe:—अथ सवनाय दीक्षितः गुरुः आश्रमस्थितः तम् अभिषङ्गजडं प्रणिधानात् विजज्ञिवान् इति शिष्येण अन्वबोधयत् किल ।

अभिषङ्गजडम्—Numbed with the calamity or grief. The word occurs later in रघु० canto XIV. 54. ततोऽभिषङ्गानिलविप्रविद्धा etc. विजज्ञिवान्—Perf. Part. from वि+ज्ञा.

77-78. लघुसंदेशपदा—His speech (सरस्वती) which consists of a few words of his message. विश्रुतसत्त्वसार—विश्रुतं सत्त्वस्य सारं यस्य तत्सबुद्धौ । The strength (सारं) of whose courage is well known.

पुरुषस्य पदेषु—The reference is to विष्णु in his वामन incarnation when with three steps he covered all the three worlds. निष्प्रतिघेन-अविद्यमानः प्रतिघः (opposition, resistance) यस्य तेन ।

79-81. प्रजिघाय समाधि etc. This idea of Indra and the gods getting jealous of the austerities of a mortal is of frequent occurrence. Cf. शाकुन्तल I. 25. 73-76 किमपि जातशङ्कैः देवैः मेनका नाम अप्सराः प्रेषिता नियमविघ्नकारिणी । राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ॥ Cf. also रघु XIII. 39 and 42. शमवेलाप्रलयोर्मिणा—शमः एव वेला तस्याः प्रलयोर्मिणा—goes with मन्युना— the wrath he felt at the obstacle in his penance is described as a destroying wave (प्रलयोर्मि) bursting the barrier or shore (वेला) of his calm. क्षितिस्पृशम्—explained as मानुषीम्—one who touches the earth with feet, since it is believed that the immortals do not touch the earth with their feet.

82-84. महिषी—is a crowned queen (कृताभिषेका महिषी) विपदुत्पत्तिमताम् etc. विपद् which has a more general and wide sense viz. "Calamity, misfortune" is here used in a narrow sense, viz. अपाय—death or end; so मल्लिनाथ explains जातस्य हि ध्रुवो मृत्युरित्यर्थः। वसुमत्या हि etc., the familiar idea of the earth as the wife of the king—we have already this idea beautifully employed in रघु० VIII. 3. विशदोच्छ्वसितेन मेदिनी कथयामास कृतार्थतामिव ॥ मदवाच्यम्—the censure (वाच्यं) which one incurs through insolence of power. आत्मवत् श्रुतम्—thy knowledge of the higher truth—(अध्यात्म)—of the spirit.

85. परलोकजुषाम् etc. for the idea Cf. मालतीमाधव X. 7 संगमः कर्मणां भेदाद्यदि न स्यात् न नाम सः। प्राणानां तु परित्यागे संतापोपशमः फलम् ॥ the common belief is that our actions (कर्मन्) decide our future, and accordingly we go diverse ways—hence there is no hope of union with the loved ones even after death. Cf. also the famous passage from the Kādambarī यदेतदनुमरणं नाम तदतिनिष्फलम् ।.... न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलोपनीतामसौ नीयते भूमिमवशः। etc.

86-88. अपशोकमनाः—अपगतः शोकः यस्मात् एतादृशं मनः यस्य सः। निवापदत्तिभिः—By funeral offerings (दत्ति). Cf. the passage from याज्ञवल्क्य cited by मल्लिनाथ. मरणं प्रकृतिः—etc. The most famous passage from our poet, in which the teaching of our philosophers is expressed with a most natural directness. कुशलद्वारतया—by being the doorway to one's bliss—as it opens up the gate of bliss; for to a wise man the loss of a dear person means the removal of a bond or chain that tied him down to this vain life on earth.

89. शरीरिन् is the 'Soul.' श्रुतसंयोगविपर्ययौ——according to मल्लिनाथ, श्रुत here means श्रुत्यवगत—known from Śruti passages as possessed of union and separation (विपर्यय). The word विपर्यय is used here in the peculiar sense of वियोग; its usual sense being "Contrariness, change."

90. This is again a very beautiful दृष्टान्त. The idea occurs in रघु० II. 34 न पादपोन्मूलनशक्ति रंहः शिलोच्चये मूर्च्छति मारुतस्य ।

91. Construe:—सः उदारमतेः विनेतुः वचः तथेति प्रतिगृह्य मुनिं विससर्ज । तद् अस्य शोकघने हृदि अलब्धपदं गुरोः अन्तिकं प्रतियातमिव ।

Mark the metre which is तोटक defined in the commentary.

92. Construe:—अवितथसूनृतेन तेन सूनोः बालत्वात् प्रियायाः सादृश्यप्रतिकृतिदर्शनैः स्वप्नेषु क्षणिकसमागमोत्सवैश्च कथंचित् अष्टौ समाः परिगमिताः ।

समाः—feminine and plural, years. Cf. VIII. 24. अवितथसूनृतेन—अवितथं सूनृतं यस्य । whose agreeable words were always true. Cf. सूनृता वाक् already defined. सादृश्यप्रति etc. सादृश्य is the similarity as found in other forms ; while प्रतिकृति means her image—either drawn or sculptured. स्वप्नेषु क्षणिकसमागम etc.—a favourite idea of Kālidāsa and Sanskrit poets. Cf. कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् । विक्रमो० II. 10; so in शाकुन्तल VI. 22 प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।

93-94. प्लक्षप्ररोहः etc.—How apt and forceful is this simile! Kālidāsa is full of such original, brilliant ideas.

वर्महरम्—"Of an age fit for bearing the heavy armour upon the body," वर्म हरतीति इति वर्महरः—formed with the affix अ (च्) according to पाणिनि III. 2. 10 वयसि च । The form would be वर्महारः if age is not meant. Cf. कवचहरः in विक्रमो० V. 12.16. रोगोपसृष्ट etc. रोगेण उपसृष्टायाः (व्याप्तायाः) तनोः दुर्वसतिम् । According to मल्लिनाथ it means "The painful, wretched existence or state of a body covered by disease." We may take it as "Painful residence (of the soul) in a body which was affected by disease."

95. Construe :—असौ जह्नुकन्यासरय्वोः तोयव्यतिकरभवे तीर्थे देहत्यागात् सद्यः अमरगणनालेख्यम् आसाद्य पूर्वाकाराधिकतररुचा कान्तया संगतः नन्दनाभ्यन्तरेषु लीलागारेषु पुनः अरमत ।

अमरगणनालेख्यम् अमरगणनायां लेखनम्—won a place—a recording in the counting of the immortals—being included among the number of the gods ; मल्लिनाथ cites स्कन्दपुराण in support of the statement that not only did he not incur the sin of self-slaughter but also became an immortal.

जह्नुकन्या is the Ganges. जह्नु, a descendant of पुरूरवस् and son of सुहोत्र while performing a sacrifice saw the whole place overflowed by the waters of the Ganges. Highly offended at the intrusion, he drank up the river. The gods and sages then appeased his indignation and reobtained Gaṅgā from him, in the capacity of his daughter (whence she is called जाह्नवी).

CANTO IX

1. Construe:—समाधिजितेन्द्रियः अवतां यमवतां च धुरि स्थितः महारथः दशरथः पितुरनन्तरम् उत्तरकोसलान् समधिगम्य प्रशशास ।

समाधिजिते०—समाधि is used in the sense of "Restraint." महारथः—a mighty warrior—one who can fight singlehanded ten thousand archers—vide Mallinātha. यमवताम्—Vallabha:—अहिंसासत्यमस्तेयब्रह्मचर्यादयो यमाः। Mark the शब्दालंकार (figure of speech, based upon word) यमक which the poet has employed in the अन्त्यपाद or the last quadrant of every stanza in the canto ; Māgha also employs it in canto VI of his शिशुपालवध.

2. Construe:—अधिगतम् आत्मकुलोचितं सनगरं प्रकृतिमण्डलं यद् विधिवत् अपालयत् ततः नगरन्ध्रकरौजसः अस्य गुणवत्तरम् अभवत् ।

आत्मकुलोचितम्—स्वकुलागतम्—mark the peculiar sense of उचित here—"What was usual to his family and hence hereditary." सनगरं प्रकृतिमण्डलम्—as Mallinātha points out, the word प्रकृति which means "subjects" should be taken in the limited sense of जानपद i. e. subjects from the country, as against those from the town or capital, since otherwise सनगरम् would be superflous.

गुणवत्तरम्—अतीव आसक्तम्—more devoted to him than ever. नगरन्ध्रकर—is कार्त्तिकेय who is said to have pierced the क्रौञ्च mountain with his शक्ति. This legend is so often mentioned in the works of भास. Cf. बालचरित II. 23 क्रौञ्चं यथा शक्तिधरः प्रकृष्टः। III. 9 बालेन हि पुरा क्रौञ्चः स्कन्देन निधनं गतः। अभिषेक I.24 गुहशक्तिसमाक्रान्तो यथा क्रौञ्चाचलोत्तमः। VI.7 क्रौञ्चं यथा गिरिवरं युधि कार्त्तिकेयः। प्रतिमा V. 12. भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यसि।

3. Construe:—मनीषिणः बलनिषूदनं मनुदण्डधरान्वयं तम् अर्थपतिं च उभयम् एव समयवर्षितया कृतकर्मणां श्रमनुदं वदन्ति।

समयवर्षितया—समये वर्षति इति समयवर्षी तस्य भावः तया। the word वर्षति is to be understood literally with बलनिषूदन *i. e.* इन्द्र and metaphorically with the king—he showered *i. e.* gave off his wealth liberally to those who did their duties (कृतकर्मणाम्-स्वकर्मकारिणाम्). बलनिषूदन is an epithet of Indra who is spoken of in the Ṛgveda as killing the demon बल or properly वल. अर्थपतिम्—the lord of wealth ; the king. मनुदण्डधर etc. दण्डधर is a king—for he holds the royal staff and dispenses justice. मनु—The name of the first king of अयोध्या which was built by him. कृतकर्मणां श्रमनुदम्—driving away the fatigue, requiting the labour of the dutiful—for he gave them wealth and thus they obtained the fruit of their toil,—for it is well said by our poet in the कुमार० V.86 क्लेशः फलेन हि पुनर्नवतां विधत्ते।

4—5. The construction is simple. सपत्नजः—Born of the enemy—caused by an adversary सपत्न. The word is very probably derived from सपत्नी a co-wife ; co-wives, generally hate one another and hence are enemies—so the masculine form सपत्न came to have that sense.

श्रेयम् अपुष्यत्—gained in glory, continued to prosper ; the last line should be construed thus तथैव अहीनपराक्रम तम् इनम् अधिगम्य पुनः न बभौ (इति) न। इनम्—स्वामिनम् lord ; master.

6. Construue:—नराधिप: समतया वसुवृष्टिविसर्जनैः असतां च नियमनात् सवरुणौ यमपुण्यजनेश्वरौ, अनुययौ; रुचा अरुणाग्रसरम् (अनुययौ)।

He was as impartial as the lord of Death (यम), as liberal as Kubera, the lord of the पुण्यजनs *i. e.* यक्षs, and as just as वरुण who chastises the wicked and upholds the moral order of the universe; while in splendour he resembled the sun (अरुणाग्रसरम्). अरुणः अग्रसरः यस्य—who is preceded by अरुण, whose charioteer is अरुण. Cf. आविष्कृतारुणपुरःसर एकतोऽर्कः। शाकुन्तल IV. 1 The verse is extremely faulty—for नियमनात् does not correspond with विसर्जनैः समतया and रुचा which are तृतीयान्तs; this is प्रक्रमभङ्ग. Similarly the यथासंख्य connexion between समतया, विसर्जनैः and नियमनात् with यम, पुण्यजनेश्वर and वरुण is rather difficult to establish as यम and पुण्यजनेश्वर are compounded and सवरुणौ made an epithet thereof, whereas all the three should have been detached and independent.

7. मृगयाभिरतिः—मृगयायाम् अभिरतिः। Passion for hunting. दुरोदरम्—Gambling. शशिप्रतिमाभरणं मधु—this suggests lofty moonlit terraces where wine-bowls were freely handed round. We have the same idea in काव्यप्रकाश—स्वच्छात्मतागुणसमुल्लसितेन्दुबिम्बं बिम्बप्रभाधरमकृत्रिमगन्धहृद्यम्। यूनामतीव पिबतां रजनीषु चात्र तृष्णां जहार मधु नाननमङ्गनानाम्॥ In this stanza the poet describes how the king scrupulously avoided the four vices that lead a man astray (पानमक्षाः etc. cited by मल्लिनाथ).

8. प्रभवत्यपि—प्र+भू—to have power over; though Indra had power over him, though he was his lord, yet he did not flatter him. परुषाक्षरम् adverbial. वाक्पारुष्य also is mentioned by मनु as a great defect; Cf. दण्डस्य पातनं चैव वाक्पारुष्यार्थदूषणे। क्रोधजेऽपि गणे विद्यात्कष्टमेकं त्रिकं सदा॥ मनु०

9. रघूद्वहः—रघूणाम् उद्वहः (नायकः)। प्रतिगर्जताम्—प्रतिगर्ज् To rival, to oppose—as in न जातु शक्तिरिन्दोस्ते मुखेन प्रतिगर्जितुम्। काव्यादर्श

10. अधिज्यशरासनः—अधिज्यं शरासनं यस्य सः। शरासन is the bow, thus derived शराः अस्यन्ते अनेन। उदधिनेमिम्—उदधिः नेमिः यस्याः ताम्—नेमि is the felly or outer rim of a wheel. The idea that his army was merely an appendage is already given by the poet earlier in the रघु० I. 19 सेना परिच्छदस्तस्य द्वयमेवार्थसाधनम् etc.

11. Construe:—धनुर्भृतः नरवाहनसपदः अवनिं वरूथिना एकरथेन जितवतः तस्य घनरवाः अर्णवाः किल विजयदुन्दुभितां ययुः ॥

वरूथिना-वरूथ is a side-guard which protects the wheels of a chariot ; vide मल्लिनाथ. नरवाहन is an epithet of कुबेर whose vehicle is drawn by नरs that are a class of spirits. Some read the following additional stanza before verse. 11. जघननिर्विषयीकृतमेखलाननुचिताश्रुविलुप्तविशेषकान्। स रिपुदारगणानकरोद्बलादनलकानलकाधिपविक्रमः ॥ As this is not commented on by मल्लिनाथ and as the यमक—नलकानलका is met with in stanza 14—this may be rejected as spurious.

12. Construe:—पुरंदरः शतकोटिना कुलिशेन शिखरिणा शमितपक्षबलः। नवतामरसः स शरवृष्टिमुचा स्वनवता धनुषा द्विषां (शमितपक्षबलः)।

शमितपक्षबल:—The expression contains a pun—पक्षबल meaning "The strength of wings" and "पक्ष (allies) and बल army." The well known legend of Indra's destroying the wings of mountains (शिखरिणाम्) with his thunderbolt (कुलिशेन) is referred to. Cf. पर्वतपक्षशातनम् as an epithet of Indra रघु० III. 42. The stanza is read a bit differently by some—स्फुरितकोटिसहस्रमरीचिना समचिनोत् कुलिशेन हरिर्यशः। स धनुषा बहुसायकवर्षिणा स्वनवता नवतामरसाननः ॥

13. नखरागसमृद्धिभिः—नखरागेण समृद्धिभिः संपादितर्द्धिभिः। goes with रत्नमरीचिभिः—the rays form the jewels in the diadems were enriched by the bright lustre of his nails—they bowed down before him, so that the rays from their jewelled diadems mingled with the rays from his bright nails. शतमख

as also शतक्रतु are epithets of frequent occurrence for Indra whose place is won by any one performing a hundred sacrifices.

14. सचिवकारित etc. The widows could not come into the presence of the conqueror and hence offered him homage through their infant sons that were led by their ministers into his presence, and made by them to fold their hands in supplication before him. अनलकान्-अलकसंस्कारशून्यान्—which is better than to suppose that this refers to tonsure of widows. अलकानवमान्—अलकायाः अनवमान्। न अवमाम् (Inferior) अनवमान्।

15. Construe :—मण्डलनाभितां च उपगतोऽपि अनुदितान्यसितातपवारणः अनलसोमसमद्युतिः सः श्रियं रन्ध्रचलाम् अवेक्ष्य अनलसः अभूत्।

मण्डलनाभितां—Central position—the very hub of the circle (मण्डल) of kings—who are described by कामन्दक in theverses cited by मल्लिनाथ; the विजिगीषु (conquering monarch) in this conception of the राजमण्डल occupies a central position among the kings between whom he maintains a sort of a balance of power. अनुदितान्य etc. a सितातप is the symbol of royal office. Cf. नृपतिककुदं दत्त्वा यूने सितातपवारणम्। रघु० III. 70. Now this privilege exclusively belonged to दशरथ—Cf. एकातपत्रमवनेश्च तथा प्रभुत्वम्। विक्रमोर्वशीय III. 19. रन्ध्रचलाम्—fickle when there are loopholes—when one has defects; the first half of the second line is read variantly thus अजितमस्ति नृपास्पदमित्यभूत् etc. the king's position is never mastered or conquered—one can never lie secure in the belief that one is absolutely safe, for a king's position is never secure and has therefore to be very carefully guarded.

16. आत्मभवम्—आत्मनः भवः यस्य तम्—self-born. अर्थिषु अलाघवम्-लघुत्वहीनम्-अपराङ्मुखम्।—who was liberal, never turned away

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from his supplicants. The stanza is to be taken as an interrogative sentence.

17. Construe :—मगधकोसलकेकयशासिनां पतिदेवता: दुहितर: अहितरोपितमार्गणं तं शिखरिणाम् (दुहितर:) आपगा: सागरम् इव पतिम् अलभन्त ।

आपगा: are rivers—see मल्लिनाथ for the different ways in which the word is derived. अहित etc. अहितेपु रोपिता: मार्गणा येन स: । who had levelled his arrows against his enemies. The ocean is often poetically described as the husband of the rivers. Cf. कावेरीं सरितां पत्यु: शङ्कनीयाम् इवाकरोत्—रघु॰ IV. 45.

18. Construe:—अरिहयोगविचक्षण: असौ तिसृभि: प्रियतमाभि: तिसृभि: एव शक्तिभि: सह प्रजा: विनिनीषु: भुवमुपगत: हरिहय: इव बभौ ।

अरिहयोग etc. अरीन् घ्नन्ति इति अरिहण: योगा: तेषु विचक्षण: । according to पाणिनि III. 2. 87. ब्रह्मभ्रूणवृत्रेपु क्विप्—हन् takes the affix क्विप् in the sense of the past tense when preceded by ब्रह्मन्, भ्रूण and वृत्र; but as मल्लिनाथ observes the rule is not absolute but प्रायिक, so that it may be used in the sense of the present also, as in मधुहा-अरिहा. योग:-उपाय: । The three शक्तिs are already explained ; vide notes on VII. 19, हरिहय: is an epithet of Indra, whose horses are हरि bay-coloured: हरी हयौ यस्य स: । विनिनीषु:—Desiderative noun from वि+नि—विनेतुम् इच्छु: । To guide; to govern the subjects.

19. संयुगमूर्द्धिन—the same as रणशिरसि—In the van of the battle. Mark the construction सुरवधू: (accusative pl.) स्वभुजवीर्यन् अगापयत् । Cf.—जयोदाहरण बाहवो: गापयामास किन्नरान् ॥ रघु॰ IV. 78, where also गापयामास governs two accusatives.

20. Construe :—क्रतुषु विसर्जितमौलिना भुजसमाहृतदिग्वसुना वितमसा तेन तमसासरयूतटा: कनकयूपसमुच्छ्रयशोभिन: कृता: ।

भुजसमाहृत etc. भुजाभ्यां समाहृतं दिशां वसु येन स: Cf. भुजार्जितानां च दिगन्तसंपदाम् ॥ रघु॰ III. 10.

समुच्छ्रय—is erection. वितमसा—विगतं तम: यस्मात् तेन । तमोगुणरहितेन—who was pure, and hence competent to perform the sacrifice ; clear-minded or rather pure-minded. तमसा the river that empties itself into the Ganges below प्रतिष्ठान ।.

21. Daśaratha initiated for the sacrifice, looked like the Lord himself (ईश्वर); for the यजमान is one of the eight forms in which lord Śiva becomes manifest to us on the earth. Cf. या च होत्री. शाकुन्तल. I. 1.

मृगशृङ्ग etc. मृगशृङ्गं परिग्रहः यस्याः ताम् (तनुम्) Because it is prescribed that the horn of the deer is to be used for scratching the body. असमभासम्—असमाः भासः यथा यस्मिन् कर्मणि तथा—ईश्वरः... तनुम् अधिवसन् असमभासम् (ताम्) अभासयत् the lord dwelling in the body thus described—made it shine with an unequalled splendour.

22. सुरसमाज etc. सुराणां समाजे यत् समाक्रमणं तत्र उचितः। उचितः fit, or accustomed to (move among the Gods) वनमुचे-वनं (नीरं) मुञ्चति तस्मै । Who lets loose water. नमुचेः अरये—Indra, the slayer of the demon नमुचि.

23. एकरथेन—अद्वितीयरथेन—One who was not required to change his chariot as no enemy could break it; एकरथः may be taken to mean a matchless hero, unequalled hero—but understanding रथ by लक्षणा to mean रथिन् a hero using a chariot.

24. Construe :—अथ यमकुबेरजलेश्वरवज्रिणां समधुरम् अञ्चितविक्रमम् एकनराधिपं तं सेवितुम् इव मधुः नवैः कुसुमैः समाववृते ।

जलेश्वर The lord of waters is वरुण. समधुरम्—समा धूः यस्य सः समधुरः तम्. । धुर् becomes धुर at the end of the compound. अञ्चितविक्रमम्-अञ्चितः विक्रमः यस्य—whose might was adored. The word occurs in रघु० II. 18. उभावलञ्चक्रतुरञ्चिताभ्यां तपोवनावृत्तिपथं गताभ्याम् । also. कुमार. 1. 34. गतेषु लीलाञ्चितविक्रमेषु । Here is a lovely conceit. The fresh blossoms of Spring are a present from him to the king; for a king is not to be approached empty-handed रिक्तहस्तेन नोपेयाद्राजानं देवतां गुरुम् ॥

25. The quarter presided over by कुबेर is the North; it is about the 21st of March that the Sun begins his northerly course, which is the time, when spring commences. रथयुजा—सारथिना, रथयुक् charioteer. The Sun's apparent movement lies in the North and not South where the Malaya mountain is situated. The idea is found in कुमार III. 25. कुबेरगुप्तां दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य । दिग्दक्षिणा गन्धवहं मुखेन व्यलीकनिःश्वासमिवोत्ससर्ज ॥

An additinal stanza is given by some commentators just before the stanza—

हिमविवर्णितचन्दनपल्लवं विरहयन्मलयाद्रिमुदङ्मुखः ।
विहगयोः कृपयेव शनैर्ययौ रविरहर्विरहध्रुवभेदयोः ॥

26—28 तदनु as मल्लिनाथ points out, this is to be taken as कर्मप्रवचनीय—and not as a षष्ठीतत्पुरुष, as the compound is prohibited by पाणिनि II. 1. 11. पूरणगुण etc. According to some commentators, the following additional stanza is to be read after this:—सुरभिसंगमजं वनमालया नवपलाशमधार्यत भङ्गुरम् । रमणदत्तमिवार्द्रनखक्षतं प्रमदया मदयापितलज्जया ॥

नयगुणोपचिताम्–either नयः एव गुणः नयगुणः or नयेन Statesmanship, Kingcraft) गुणैश्च शौर्यादिभिः उपचिताम् । सदुपकारफलाम्-सताम् उपकारः फलं यस्याः ताम् । आर्तवम्-ऋतुरस्य प्राप्तः-ऋतोरण् । पाणिनि V. I. 105. The अशोक flower is one of the five arrows of the god of love. Cf. अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ Not only the flowers but even the tender leaves excited love in the heart.

29. पत्रविशेषकाः The ornamental paintings drawn on the cheeks, breasts etc. of a woman's body. The कुरबक flowers are often compared to such paintings with their variety of colours–Cf. प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम् । मालविका० III. 5.

30. सुवदनावदनासव etc.–शोभनं वदनं यस्याः सा तस्या वदनस्य आसवेन संभृतः । The reference is to the belief that बकुल blos-

soms when its longing (दोहद) for wine from beauteous lips is fulfilled. Cf. विकसति बकुलः सीधुगण्डूषसेकात् The following additional stanza is given by some commentators:—दशनचन्द्रिकया व्यवभासित हसितमासवगन्धि मधोरिव। तिलकपुष्पमसेव्यत षट्पदैः शुचिरसं चिरसञ्चितमीप्सुभिः ॥. After this some read the following verse गमयितुं प्रभुरेष सुखेन मां न महतीं बत पान्थवधूजनः। इति दयात इवाभवदायता न रजनी रजनीशवती मधौ ॥

31. किंशुके किंशुक is the same as पलाश. शिशिरापगमश्रिया-शिशिरस्य अपगमः तस्य या श्रीः तया—the beauty of the passing away i. e. close or end of winter—i. e. the beauty of spring. मदयापित etc. मदेन यापिता लज्जा यस्याः सा। The red buds of the Palāśa appear like the nail-marks left on the bodies of lovers in love-dalliance; usually such marks are left by a lover on the person of his beloved; but here it is the woman that leaves them on the person of her lover; for this idea cf. कुमार III. 29. बालेन्दुवक्राण्यविकाशभावाद् बभौ पलाशान्यतिलोहितानि। सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम् ॥

32. व्रणगुरु etc. व्रणैः गुरुभिः प्रमदानाम् अधरैः दुःसहम्। The lower lips of women were swollen by दन्तक्षतs which are so often referred to in Sanskrit poetry (cf दन्तक्षतं कपोले वध्वाः वेदना सपत्नीनाम्।) and in works on erotics (कामशास्त्रs). जघननिर्विषयी etc. The girdles were generally studded with gems, and as in winter they would be very cold to touch, they were put away by ladies. Some commentators give the following verse after this:—

परभृता मदनक्षतचेतसां प्रियसखी लघुवागिव योषिताम्।
प्रियतमानकरोत् कलहान्तरे मृदुरवादुरवापसमागमान् ॥

33. अभिनयान्-acting; सहकारलता-here the poet means a tender mango-tree—as a mango-creeper is non-existent. कलिकामजितामपि—कलिः च कामश्च कलिकामौ (Hatred and Passion)

तौ जयन्ति तेषाम् The mango is here compared to a dancing-girl (अत्र चूतलतायाः नर्तकीसमाधिरभिधीयते ।)

34. अन्यभृताभिः—The cuckoo is supposed to lay her eggs in the nest of a crow and get them hatched by it, and hence called अन्यभृता, परभृता, परपुष्टा etc. Cf. शाकुन्तल V. 22 प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृतः खलु पोषयन्ति ।। प्रविरलाः and मिताः—the words of newly-married brides, who are so coy, and simple, (मुग्ध) are naturally few (मिताः) and broken or sparse (प्रविरलाः); or the two epithets may be taken with कथाः and गिरः separately, as मल्लिनाथ does. सुरभिगन्धिषु-सुरभिः गन्धः यासां तासु । Mark that गन्ध becomes गन्धि at the end of the compound according to गन्धस्येदुत्पूतिसुसुरभिभ्यः । पा. V. 4. 135. गन्ध becomes गन्धि when compounded with उद्, पूति, सु and सुरभि. शुश्रुविरे Perf. Pass. III person pl. of श्रु.

35. A beautiful fancy. The creepers on garden skirts are dancing girls that keep time to music, with किसलय (tender-buds) for hands. सलयैः-साभिनयैः according to मल्लिनाथ; better "keeping time to music by the beating of hands." गीतवाद्यपादादिन्यासानां क्रियाकालयोः साम्यं लयः इत्युच्यते ।. The hum of bees is the song these creepers sing, while the flowers gleam like the teeth of the dancers, when they open their mouths.

36. ललितविभ्रम etc. ललितः विभ्रमः तस्य बन्धः तस्मिन् विचक्षणम् । that was skilful or apt to give them charming graces. मधु पतिषु रसखण्डनवर्जितं निर्विविशुः । the locative पतिषु is rather difficult to construe. Dinakara explains रसस्य खण्डनं भङ्गः तद्रहितं यथा स्यात् तथा रमणेषु निर्विविशुः । भर्तृवदनस्थं मद्यं पिबन्ति स्मेत्यर्थः । Mallinātha takes it with रसखण्डनवर्जितम् without interruption to their love towards their husbands; that did not foster strife with them. निर्विविशुः enjoyed—Cf. ज्योत्स्नावतो निर्विशति

प्रदोषान् ॥ Between 35 and 36 चारित्रवर्धन and others read three additional stanzas, which are rejected by मल्लिनाथ.

37. Here is a simile which is based upon what is called the बिम्बप्रतिबिम्बभाव—for there is correspondence beween गृहदीर्घिकाः and स्त्रियः, विकचतामरसाः and स्मितचारुतराननाः and मदकलोदकलोलविहगमाः and श्लथशिञ्जितमेखलाः. As for the last we have the famous simile in विक्रमोवर्शीय-क्षुभितविहगश्रेणिरशना—IV 28 or मेघदूत 28 वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः । The मेखलाs are श्लथ loose, because only then would they make a loud tinkling sound. मदकल०—मदकलाः-उदके लोलाः (चञ्चलाः) च विहंगमाः यासु ताः ।

38. मधुखण्डिता—The fact that the night becomes short in spring, is poetically represented by saying that Spring repulsed her; and hence like a woman who is balked of the pleasure of union with her lover (इष्टसमागमम् अनितया) she became pale. अनितया—न + इता = अनिता तया अप्राप्तया. खण्डिता is a type of नायिका defined in the साहित्यदर्पण thus:—पार्श्वमेति प्रियो यस्याः अन्यसंभोगचिह्नितः । सा खण्डितेति कथिता धीरैरीर्ष्याकषायिता ॥

39. अपतुषारतया–अपगतः तुषारः (frost) यस्य सः अपतुषारः तस्य भावः तया । सुरत etc.—सुरतसंगस्य परिश्रमं नोदयन्ति इति तैः । मकरोर्जित etc.—मकरेण ऊर्जितं वेतनं यस्य सः । The god of love who banner is emblazoned (ऊर्जितम्) by a fish or dolphin.

40. हुतहुताशन etc. हुतः यः हुताशनः तस्य दीप्तिः इव दीप्तिः यस्य तत् । दलकेसर० दलेषु च केसरेषु च पेशलम् (tender). This flower, which glows red like a blazing fire is according to मल्लिनाथ the कर्णिकार flower.

41. The Tilaka tree did heighten the charm of the forest-glades, like the tilaka mark of a woman; the latter is dark with musk, while the tree is dark with bees. Cf. for a similar idea मालविका० III. 5. आक्रान्ता तिलकक्रियापि तिलकैः

लग्नद्विरेफाञ्जनैः । also कुमार० III. ३०. लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकं प्रकाश्य । etc. न खलु न शोभयति––the two negatives make an emphatic assertion—शोभयत्येव ।

42. The Navamallikā here is identified with a beautiful lady who ensnares the hearts of others by her smile that plays about her sprout-like lips which bear the sweet fragrance of wine (मधु). कुसुमसंभृतया––the glow of smile was given (संभृत) to the creeper by her flowers.

43. अरुणराग०—The word निषेधिभिः along with a large variety of other words conveys the idea of similarity; मल्लिनाथ. The custom of wearing red garments in spring is referred to by our poet in ऋतुसंहार VI. 4. 19. कुसुम्भरागारुणितैर्दुकूलैः ।; रक्तांशुका नववधूरिव भाति रम्या । as also in कुमार III. 54. वासो वसाना तरुणार्कगौरम् ।। श्रवणलब्धपदैः––श्रवणेषु लब्धं पदं यैः तैः ।

44-45. उपेयुषी––Nom. Sing. fem. of the Perf. part. of उप + इ. अलकजालक०—जालक is explained as an ornament of pearls. So the मञ्जरी resembled the जालक, the कणs the pearls, and the swarms of bees the hair. मुखचूर्णम् a fragrant powder for the face.

46. नवदोलम् ऋतूत्सवम्—The Spring-festival; swings were provided at such festivals. ; This festival is described with great gusto and in richness of details in the first Act of रत्नावली. जलताम्—जडताम् for the purposes of a यमक, श्लेष and other varieties of चित्रकाव्य, व, and ब, and ल and ड are not distinct. यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित् ॥

The ladies were sitting on the same swings with their husbands, and could use the swings with great skill; but pretending that they were not able to hold the ropes, now released their hold that they might clasp their lovers' necks with impunity.

47. मानम्—Anger caused by ईर्ष्या (jealousy)—vide मल्लिनाथ. वत is an expletive which is used for calling attention (आमन्त्रणे). चतुरम् उपभोगक्षमम् । Cf. for the idea यौवनमनिवर्ति यातं तु ॥ काव्यप्रकाश 462. स्मरमते निवेदिते—Locative Absolute. When the opinion (मत) of the god of love was conveyed to them through the cuckoo's notes. For the idea cf. कुमार III. 32. चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज । मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥

48. यथासुखम्—To his heart's content, to fulness, मधुमथ—the slayer of the demon मधु i.e. विष्णु also called मधुसूदन ॥

49. तदिङ्गित°—तेषां चललक्ष्याणाम् इङ्गितस्य बोधने । the poet has already said how neither love of chase nor gambling etc. led दशरथ astray. So the poet now gives this stanza in order to justify Daśaratha's taking to hunting; the same defence of hunting is given in शाकुन्तल II.5 मेदच्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः etc.

50. नृसविता—ना सविता इव—or नृषु सविता. सवितानमिव may be read as one word, in which case it means "As if possessed of a canopy"—or स वितानमिव—which means "As if non-existent i.e. obscured the sky." We have the word वितानं used elsewhere in a similar sense—रघु° VI. 86 प्रमुदितवरपक्षमेकतस्तत् क्षितिपतिमण्डलमन्यतो वितानम् ॥ where वितानम् is explained as शून्यम्.

51. वनमालया—पत्रपुष्पमयी माला वनमाला प्रकीर्तिता (quoted by चारित्रवर्धन). Cf. लताप्रतानोद्ग्रथितैः स केशैरधिज्यधन्वा विचचार दावम् । रघु° II. 8. तनुच्छदः—तनुं च्छादते असौ—An armour. The colour of his armour resembled that of the leaves of trees so that his presence may not startle the beasts who would not notice him.

52-53. The sylvan deities are spoken of as assuming the form of creepers, with the glancing bees for eyes.

श्वगणिवागुरिकैः शुनां गणः श्वगणः स एषाम् अस्ति इति श्वगणिनः, वागुरया चरन्ति ते वागुरिकाः तैः । श्वगणिन् One who keeps a pack of hounds—वागुरिक One who carries net (वागुरा) for catching deer; deer-catcher. व्यपगतानलदस्यु This was done for the safety of the king—vide the passage from कामन्दक cited by मल्लिनाथ.

54. The king is compared to the month of भाद्रपद (नभस्य) his bow to the rain-bow (त्रिदशायुध), and its string to lightning. त्रिदश is really speaking gods though here a particular god viz. इन्द्र is meant. त्रिदश is dissolved variantly thus: तृतीया (यौवनाख्या) दशा यस्य सः or त्रिरावृत्ता दश; whose number is thirty which is the number of the gods as given in certain passages of the Ṛgveda—though the usual number is thirty-three (त्रयस्त्रिंशत्).

55. Construe :—स्तनप्रणयिभिः एणशावैः मुहुः व्याहन्यमानहरिणीगमनं कुशगर्भमुखं तदप्रसरगर्वितकृष्णसारं मृगाणां यूथं तस्य पुरस्तात् आविर्बभूव ।

स्तनप्रणयिभिः स्तनेषु प्रणयः येषां तैः । व्याहन्यमानं हरिणीनां गमनं यस्मिन् तत् । The fleeing does were hampered in their flight by their fawns that were desirous of sucking their teats. For the idea cf. अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा । विक्रमो० IV. 32.

56. Construe:—जवनवाजिगतेन तूणीमुखोद्धृतशरेण राज्ञा प्रार्थितं विशीर्णपङ्क्ति तत् आर्द्रैः आकुलदृष्टिपातैः वातेरितोत्पलदलप्रकरैः इव वनं श्यामीचकार ।

प्रार्थितम्—Attacked जवनवाजिगतेन—जवन is formed from जु (गतौ) by जुचङ्क्रम्य etc. पा० III. 2. 150; swift. वातेरित etc. वातेन ईरितानि उत्पलानां दलानि तेषां प्रकरैः इव ।

As the startled deer, their ranks broken, fled about, casting their big dark eyes in all directions, it appeared as if the petals of blue lotuses were flung about, making the forest dark.

57. Construe:—लक्ष्यीकृतस्य हरिणस्य सहचरीं देहं व्यवधाय स्थितां प्रेक्ष्य हरिप्रभावः सः कामितया कृपामृदुमनाः धन्वी आकर्णकृष्टम् अपि बाणं प्रतिसंजहार। हरिप्रभावः— Powerful as हरि–Indra, Viṣṇu आकर्णकृष्टम् —कर्णपर्यन्तम् आकर्ण कृष्टम्—when the arrow is drawn up to the ear, it is very difficult to withdraw it and only a skilful archer can do so.

58. Construe:—अपरेषु अपि मृगेषु शरान् मुमुक्षोः त्रासातिमात्रचटुलैः सुनेत्रैः प्रौढप्रियानयनविभ्रमचेष्टितानि स्मरतः तस्य निबिडः अपि मुष्टिः कर्णान्तम् एत्य बिभिदे ।

In place of स्मरतः we have another reading स्मरयतस्तु which then will go with मृगेषु in the first line. प्रौढप्रिया—A grown up woman who is no longer nervous in the presence of her lord.

59. Construe :—सपदि पल्वलपङ्कमध्यात् उत्तस्थुषः द्रुतवराहकुलस्य मुस्ताप्ररोहकवलावयवानुकीर्णम् आयताभिः आर्द्रपदपङ्क्तिभिः मार्गं सः जग्राह ।

This is a characteristic description of the boars who are so fond of mud and of मुस्ता grass, which they scattered all the way, as they ran in fright. Cp. for the idea शाकुन्तल I. 7. दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा । The fondness of the boars for मुस्ता is referred to in शाकुन्तल II. 6. विश्रब्धं क्रियतां वराहततिभिः मुस्ताक्षतिः पल्वले ।

60. Construe :—उद्धृतसटाः वराहाः वाहनात् ईषत् अवनतोत्तरकायं विध्यन्तं तं प्रतिहन्तुम् ईषुः । जघनाश्रयेषु वृक्षेषु सहसा अस्य इषुभिः विद्धम् आत्मानं न विविदुः ।

The boars desiring to attack him prepared for a pounce by resting their buttocks on the stem of a tree; but before they realised what had happened, the king pierced them with arrows that pinned them to the trees.

61. Construe —अभिघातरभसस्य वन्यस्य महिषस्य नेत्रविवरे तेन विकृष्य मुक्तः पत्री विग्रहं निर्भिद्य अशोणितलिप्तपुङ्खः तं प्रथमं पातयामास, पश्चात् (स्वयं) पपात ।

पत्री—पत्राणि सन्ति अस्य इति पत्रिन्—an arrow. अशोणितलिप्तपुङ्खः—शोणितलिप्तः न भवति इति अशोणितलिप्त एतादक् पुङ्खः यस्य सः। The arrow entered the eye-socket and pierced through clean out of the body, so swiftly that its feathery part was not smeared with blood. तं पातयां प्रथमम् आस—this is an archaic construction. We expect पातयामास Periphrastic Perfect of पत् causal. Vide मल्लिनाथ. We have similar constructions in Kālidāsa elsewhere:—Cf. प्रभ्रंशयां यो नहुषं चकार। रघु॰ XIII. 36; संयोजयां विधिवदास रघु॰ XIV. 86.

62. Construe:—नृपतिः निशितैः क्षुरप्रैः खड्गान् प्रायः विषाणपरिमोक्षलघूत्तमाङ्गान् चकार। दृप्तविनयाधिकृतः सः परेषाम् अत्युच्छ्रितं शृङ्गं न ममृषे न तु दीर्घमायुः।

क्षुरप्र a kind of arrow. परिमोक्ष—etc. the reading परिमोषलघू॰ etc. (परिमोष "Stealing") suggests that he removed their horns before they were aware of the fact. There is a pun on the word शृङ्ग 'Horn" "Supremacy, pretension." दृप्तविनय etc. दृप्तानां विनये अधिकृतः Charged with the duty of checking, restraining the haughty, the wicked.

63. Construe:—अभीः वायुरुग्णान् फुल्लासनाग्रविटपान् इव गुहाश्रयः अभिमुखोत्पतितान् शिक्षाविशेषलघुहस्ततया निमेषात् शरपूरितवक्त्ररन्ध्रान् व्याघ्रान् तूणीचकार।

अभीः—अविद्यमाना भीः यस्य सः। Fearless. शिक्षाविशेष etc. शिक्षायाः विशेषः तेन लघुहस्तता तया—Long or intense, careful practice had given him such deftness of hand (लघुहस्तता) that like एकलव्य—a pupil of द्रोणाचार्य in the महाभारत—he could shoot arrows rapidly in such large numbers that they filled the gaping jaws of lions: For लघुहस्त cf. रघु॰ V. 45. संहारविक्षेपलघुक्रियेण हस्तेन etc. The tigers "burning bright" with their yellow skins are appropriately compared to the fore-branches (sprouts) of the असन tree covered with yellow blossoms.

64. Construe:—कुञ्जलीनान् सिहान् जिघासुः निर्घातोग्रैः ज्यानिर्घोषैः क्षोभयामास । नूनं तेषां वीर्योदग्रे मृगेषु राजशब्दे अभ्यसूयापरः अभूत् ।

निर्घातोग्रैः—निर्घात is the loud noise that is produced by the conflicting of winds in the sky; the sound of violent winds or hurricane. वीर्योदग्रे—वीर्येण उदग्रे—Lofty on account of valour. Cf. नाभिषेको न संस्कारः सिंहस्य क्रियते वने । विक्रमोर्जितसत्त्वस्य स्वयमेव मृगेन्द्रता ।। मल्लिनाथ notices the reading मृगाणां in place of मृगेषु.

65. It was commonly believed that elephants have pearls in their temples; so that when these were rent by lions with their claws, some of the pearls got stuck in their claws. Cf. कुमार. I. 6. विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः ।। रणकृतकर्मणाम् The elephants had helped the king in his battles and thus laid him under deep obligation. By killing the lions who are such fierce enemies of the elephants, the king returned the obligation.

66. Construe:—क्वचित् चमरान् परितः प्रवर्तिताश्वः आकर्णविकृष्टभल्लवर्षी नृपतीन् इव तान् सितवालव्यजनैः वियोज्य सद्यः शान्तिं जगाम ।

परितः round; here towards, in the direction of; governs the accusative. आकर्णविकृष्ट etc. कर्णस्य पर्यन्तं यथा तथा आकर्णं विकृष्टाः भल्लाः (crescent-tipped arrows) तान् वर्षतीति। सितबालव्यजनैः —सिताः च ते बालाश्च ते व्यजनानिइव तैः Camara deer possesses a white bushy tail, (सितबाल) out of which the व्यजनs, the camaras, insignia of royalty, are made. These tails are their glory, their proud possession; so the king humbled their pride by removing these tails, even as he deprived other kings of their camaras. For the tails as insignia of royal office, cp. the beautiful idea from कुमार० I. 13. लाङ्गूलविक्षेपविसर्पिशोभैरितस्ततश्चन्द्रमरीचिगौरैः । यस्यार्थयुक्तं गिरिराजशब्दं कुर्वन्ति बालव्यजनैश्चमर्यः ।।

67. The figure of speech is स्मरणम्, the rich-hued plumage of the peacocks reminded the king of the lovely tresses of his beloved intertwined with bright flowers. For

the resemblance of the hair and the peacock's tail, cf. विक्रमो. IV. रतिविगलितबन्धे केशहस्ते सुकेश्याः सति कुसुमसनाथे किं करोत्येष बर्हिः॥ केशपाशे—पाश here signifies not merely abundance (कलाप) but प्राशस्त्य excellence or beauty. Mark पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे ।

68. सतुषार etc. तुषारश्चासौ शीकरः तेन सहितः—or तुषारस्य शीकरेण सहितः—dew-drop-laden. तुषार is dew or frost. For the idea cp. रघु० XIII. 20. आकाशवायुर्दिनयौवनोत्थान् आचामति स्वेदलवान् मुखे ते ॥

69. Construe:—चतुरा कामिनी इव मृगया इति आत्मनः विस्मृतान्यकरणीयं सचिवावलम्बितधुरम् अनुबन्धसेवया परिवृद्धरागं धराधिपं जहार ।

अनुबन्धसेवया—By constant devotion, or enjoyment, vide मल्लिनाथ for apt quotation from मनु. II. 94. The metre is मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी ।

70. असमेतपरिच्छदः—असमेतः परिच्छदः यस्य सः—whose retinue was not with him; showing the king's fearless nature and love of adventure. ज्वलितमहौषधि etc. the idea is often repeated in Kālidāsa. Cf. कुमार. I 10. भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ vide notes on VII. 24.

71-73. In his palace were heard the यामतूर्यs or drums that announced the hour; here the flapping of ears served the purpose; while for the songs of bards such as those at the end of canto V he heard the sweet warblings of birds. रुरोः गृहीतवर्त्मा (रुरोः) गृहीतं वर्त्म येन सः— which is a सापेक्षसमास being the equivalent of गृहीतरुरुवर्त्मा. तपस्विगाढाम्— thickly crowded by ascetics. द्विरदबृंहितशङ्की—Thinking it to be the trumpeting (बृंहित) of an elephant (द्विरद—द्वौ रदौ यस्य).

74. Construe:—यत् नृपतेः प्रतिषिद्धम् एव तत् पङ्क्तिरथः विलङ्घ्य

कृतवान् । रजोनिमीलिताः श्रुतवन्तः अपि हि अपथे पदम् अर्पयन्ति । पंक्तिरथः—दशरथः, पंक्ति meaning दश.

विलङ्घ्य transgressing the rule शास्त्र which is understood. रजोनिमीलिताः—रजसा निमीलिताः—Covered up by रजोगुण—dark passion. अपथे—न पन्थाः-अपथम् । पथो विभाषा V. 4. 72; so that we get either अपन्थाः or अपथम्.

75. Construe:—हा तातेति क्रन्दितमाकर्ण्य विषण्णः सः तस्य वेतसगूढं प्रभवम् अन्विष्यन् शल्यप्रोतं सकुम्भं मुनिपुत्रं प्रेक्ष्य क्षितिपः अपि तापात् अन्तःशल्यः इव आसीत् ।

While the sage's son was really pierced by a dart, the king too for grief felt that his heart was pierced by a shaft.

76. Construe:—प्रथितान्वयेन तेन तुरगाद् अवतीर्य पृष्टान्वयः जलकुम्भनिषण्णदेहः सः स्खलद्भिः अक्षरपदैः आत्मानं द्विजेतरतपस्विसुतं कथयांबभूव ।

अक्षरपदैः—अक्षरप्रायैः पदैः—in syllables, because he could speak with great difficulty. द्विजेतर etc. vide the commentary for the caste of the sage's son. द्विज—द्विः जातः the first three castes—who are said to be twice-born because the संस्कारs such as उपनयन and others are believed to mark their second birth. Cf. जन्मना जायते शूद्रः संस्कारैर्द्विज उच्यते ।

77. Construe:—तच्चोदितः च नृपतिः अनुद्धृतशल्यमेव तम् अवसन्नदृशोः पित्रोः सकाशं निनाय । तथागतं तम् एकपुत्रम् उपेत्य अज्ञानतः स्वचरितं ताभ्यां शशंस ।

This account, as मल्लिनाथ remarks, is against the version of the Rāmāyaṇa according to which the son dies on the spot, while the blind parents are led by the king to the son. उपेत्य—मल्लिनाथ takes it with एकपुत्रम् the only son, who was in that state तथागतम् i. e. वेतसगूढम् But it is possible to take उपेत्य independently—"And having approached (them—the parents) the king told them of their only son being in that state and of his own act." The only difficulty is that there is no च to combine the objects तथागतम् एकपुत्रं and स्वचरितं of the verb शशंस.

78. Construe:—तौ दम्पती बहु विलप्य शिशोः उरस्तः निखातं शल्यं प्रहर्त्रा उदाहरयताम् । सः परासुः अभूत् । अथ वृद्धः हस्तार्पितैः नयनवारिभिरेव भूमिपतिं शशाप । उदहारयताम्—3rd person dual of the imperfect of the causal of उद्+हृ. As soon as the dart was removed the son expired, and the old father cursed the king; now a curse is uttered after taking some water in the hand; in the present case the tears that he wept served for water.

79. Construe:—अहमिव भवानपि पुत्रशोकाद् अन्त्ये वयसि दिष्टान्तमाप्स्यति इति आक्रान्तपूर्वं मुक्तविषं भुजङ्गम् इव उक्तवन्तं तं प्रथमापराद्धः कोसलपतिः प्रोवाच ।

अन्त्ये वयसि In thy last i. e. old age; when age comes upon thee दिष्टान्तम्—दिष्टस्य (कालस्य the appointed time) अन्तम् । The sage cursing the king who had first offended him, is compared with a serpent who has been first trampled under his foot. (आक्रान्तपूर्वम्).

80. Construe:—अदृष्टतनयाननपद्मशोभे मयि भगवता पातितः अयं शापः अपि सानुग्रहः । इन्धनेद्धः ज्वलनः कृष्यां क्षितिं दहन्नपि खलु: बीजप्ररोहजननीं करोति ।

The curse was a blessing too, since it assured the king that he would have a son. मल्लिनाथ cites the वृद्धकुमारीवरन्याय which maxim is used when the attainment of one thing brings with it other things as well. An old maid, when asked by Indra to choose a boon, said that she would like to have sons who would be prosperous. So this one boon secured for the maid another boon also viz. the attainment of a husband. The poet gives a beautiful दृष्टान्त in the last two lines, thus justifying the statement that the curse was a blessing; for it is well known that the soil, especially that of the rice-fields, requires to be burnt up, that it may yield abundant harvest. So हेमाद्रि remarks शालिक्षेत्रभूमौ हि दाहं विना किंचिन्नोत्पद्यते इति कोंकणेषु प्रसिद्धिः । कृष्याम्—कर्षितुं योग्याम्—fit to be tilled, corn-bearing land and not barren land.

81. Construe :—इत्थंगते गतघृणः तव वध्यः अयं किं विधत्तामिति वसुधाधिपेन अभिहितः परासुं पुत्रं सदारः अनुगन्तुमनाः सः मुनिः हुताशनवतः एधान् ययाचे ।

इत्थंगते—Under these circumstances, such being the case. गतघृणः—गता घृणा यस्य सः cruel, pitiless, as he had deprived them of their only son. He asked the king to prepare a funeral pile, that he might burn himself to death which in this case would be no sin as remarked by मल्लिनाथ.

82. Construe:—प्राप्तानुगः राजा अस्य शासनं सपदि संपाद्य पातकविलुप्तधृतिः अन्तर्निविष्टपदम् आत्मविनाशहेतुं शापं दधत् अम्बुराशिः और्वं ज्वलनम् इव निवृत्तः ।

प्राप्तानुगः—प्राप्ताः अनुगाः यस्य or येन। for as remarked in verse 70 he was असमेतपरिच्छदः । Now his attendants, who were anxiously searching him, joined him. अन्तर्निविष्ट etc. अन्तः निविष्टं पदं येन तं goes with शापम् । The poet gives a beautiful simile. और्व is the submarine fire—also called वाडव; according to the legend given in the हरिवंश, और्व is the son of the sage उर्व who had gained great power by his austerities, and who was requested by the gods to beget children to perpetuate his race. He consented but warned them that his offspring would consume the world. So from his thigh he created a devouring fire which would have consumed the world, had not Brahmā assigned to it the ocean as its habitation and the waters as its food. उर्वस्य मुनेरपत्यं पुमान् औौर्वः There is also another legend which makes और्व the grandson of भृगु. The poet has referred to और्व in शाकुन्तल III. 4. अद्यापि नूनं हरकोपवह्निः त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।

CANTO X

1. पाकशासनतेजसः—पाकशासन is an epithet of Indra, the chastiser or slayer of the demon named पाक. अनूनर्द्धेः—न ऊना अनूना ऋद्धिः यस्य । whose prosperity was not less—whose wealth ever grew or increased. शरदामयुतम्—ten thousand autumns, i.e. years. Mallinātha points out that this period of ten thousand years refers to the period after the curse and not after his birth or coronation; for otherwise there would be difficulty in reconciling this statement with that in the Rāmāyaṇa. The period mentioned is so fabulous that a modern mind would scarcely bother itself over the question.

2. पूर्वेषाम् ऋण etc. The reference is to the three debts every one owes at birth. The debt to the पितृs is paid by having a son. Cf. III. 20. ऋणाभिधानात् स्वयमेव केवलं तदा पितृणां मुमुचे स बन्धनात् ।। शोकतमोपहा—शोकः एव तमः तदपहन्ति । Here the termination ड (अ) is affixed to अप+हन् even when the preceding पद is शोकतमस्—while the rule requires that the उपपद should be क्लेश or तमस्— अपे क्लेशतमसोः । पाणिनि III. 2. 50; but as मल्लिनाथ remarks the rule may be extended to words ending in तमस्. Some give the following additional

verse after this मनोर्वंशश्चिरं तस्मिन्ननभिव्यक्तसन्ततिः । निमज्ज्य पुनरुत्थास्यन्नदः शोण इवाभवत् ।

3-4. प्रत्ययापेक्ष etc.—प्रत्यय means हेतु cause; there was the capacity of begetting sons in the king, as the gems were there at the bottom of the sea: but just as some cause was necessary—such as the churning by the gods and demons—to bring those gems into the light of day, even so some cause such as the पुत्रकामेष्टि was necessary for the king's begetting sons. ऋष्यशृङ्गादयः—ऋष्यस्य शृङ्गम् इव शृङ्गं यस्य सः । ऋष्यशृङ्ग had a horn of the deer on his forehead. पुत्रियाम्—पुत्र+इय according to पा. V. I. 40. पुत्राच्छ च । इष्टि=यागम्—a kind of sacrifice in which oblations of boiled rice-flour are offered. This पुत्रिया इष्टि consists of an oblation of rice-flour offered to Agni the father on eight pot-sherds: Cf. तैत्तिरीयसहिता II. 2. 4. अग्नये पुत्रवते पुरोडाशमष्टाकपालं निर्वपेदिन्द्राय पुत्रिणे पुरोडाशमेकादशकपालं प्रजाकामोऽग्निरेवास्मै प्रजां जनयति वृद्धामिन्द्रः प्रयच्छति ।

5-6. पौलस्त्योपप्लुताः पौलस्त्येन (By Rāvaṇa, the son of पुलस्त्य) उपप्लुताः पीडिताः । छायावृक्षम्—as explained by मल्लिनाथ—छायाप्रधानं वृक्षम् । अध्वगाः-अध्वान गच्छन्तीति Travellers. The story in the Rāmāyaṇa is different. The Gods assembled at a sacrifice to receive their share prayed to Brahmadeva to bring about the death of Rāvaṇa; Brahmadeva replied that Rāvaṇa could be killed only by a mortal. At this stage Viṣṇu appeared on the scene and promised the Gods that he would be born on the earth as the offspring of Daśaratha. Vide रामायण, बालकाण्ड सर्ग—15. ते च प्रापुः etc. The use of the cumulative conjunction—च-च shows the simultaneity of the two events.

7-14. These stanzas, giving a description of Viṣṇu form one sentence, though for the convenience of the reader, they are regarded as separate sentences. Such a group of five or more stanzas is called कुलक or महाकुलक—Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिश्श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ॥ भोगिभोगासना etc. भोगिन् is a serpent, here शेष; and भोग is the body of a serpent. दिवौकसः—is explained in two ways by मल्लिनाथ—द्यौरोकः येषां ते or दिवमोकः येषाम् । तत्फणा etc. तस्य (भोगिनः) फणानां मण्डले ये उदर्चिषः (उद्गता अर्चिः येषां ते) मणयः तैः द्योतितः विग्रहः (शरीरम्) यस्य तम् । क्षौमान्तरित etc. क्षौमेन (क्षुमायाः विकारः क्षौमं तेन) अन्तरिता मेखला यस्य तस्मिन् । The epithets in stanza 9 are to be explained differently with विष्णु and दिवस here compared; Mallinātha gives the different ways. प्रारम्भ means a योगिन् thus प्रकृष्टः आरम्भः यस्य सः। One whose power of concentration (प्रारम्भः योगः) is greatly developed. श्रीवत्सम्—the श्रीवत्स mark, according to महाभारत, शान्तिपर्व was caused by the trident of शिव, which after destroying Dakṣa's sacrifice struck against the chest of Viṣṇu; while according to भागवत X it was the imprint of a kick by the sage भृगु who sought to know which God of the Trinity was the greatest, by insulting each of them. कौस्तुभ *lit.* belonging to the sea (कुं स्तुभ्नाति व्याप्नोति इति कुस्तुभः (the sea.) तस्येदम् । पारिजातम् is thus explained:—पारः अस्य अस्ति इति पारी (the ocean) तत्र जातम् । दैत्यस्त्रीगण्ड etc. As these weapons killed the demons, their wives gave up enjoying themselves by drinking wine, and so the मदराग (the red flush) caused by wine faded from their cheeks. कुलिशव्रणलक्ष्मणा–कुलिशेन कृताः व्रणाः ते एव लक्ष्माणि (marks) यस्य तेन । अमृतापहरणकाले इन्द्रयुद्धे ये वज्रप्रहारास्ते एव लक्ष्माणि यस्य । The epithet विनीतेन—मल्लिनाथ remarks—refers to a story of the महाभारत which he has given. सौखशायनिकान्-सुखशयनं पृच्छन्तीति सौखशायनिकाः तान् । formed like सौस्नातिक already explained in notes on VI. 61.

15. अवाङ्मनसगोचरम्-Cf. the Upaniṣadic description of the highest Being-यतो वाचो निवर्तन्ते अप्राप्य मनसा सह।

16. Here is a fine passage which like the passage in Kumāra II. 4-15, reveals the deep religious spirit of the poet. 16. नमो विश्वसृजे etc. Cf. with this description. कुमार II. 6. तिसृभिस्त्वमवस्थाभिः महिमानमुदीरयन्। प्रलयस्थितिसर्गाणामेकः कारणतां गतः॥ or the following verse from कादम्बरी---रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमःस्पृशे। अजाय सर्गस्थितिनाशहेतवे त्रयीमयाय त्रिगुणात्मने नमः॥

17---20. एकरसम्---एकः रसः यस्मिन्। Water from heaven is uniform in taste and yet we describe it as sweet in a particular place or brackish in another. Similarly the Highest Being is one and immutable, but seems to assume different forms when associated with the different qualities सत्त्व, रजस्, and तमस् Cf. कुमार. II. 4. प्रार्थनावहः-प्रार्थनानाम् आवहः। One who grants all desires. अव्यक्तो etc. Cf. कुमार II. 11. व्यक्तो व्यक्तेतरश्चासि; also गीता III. 24. अव्यक्तं व्यक्तिमापन्नं मन्यन्ते त्वामबुद्धयः। Stanza 19 contains the figure विरोधाभास. For, the Highest is described as both हृदयस्थ in the heart and yet अनासन्न far away: to get over the contradiction we take अनासन्न to mean, incomprehensible. मल्लिनाथ explains how the contradiction in each case is to be got over. अनघस्पृष्टम्—अघ here is not "sin" but "grief or sorrow." सर्वज्ञस्त्वमविज्ञातः etc. Cf. कुमार II 9-10. जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः। जगदादिरनादिस्त्वं जगदीशो निरीश्वरः। सृजस्यात्मानमात्मना॥

21-25. सप्तसामो etc. The Seven hymns (सामन् a hymn of praise) are रथन्तरबृहत्सामवामदेववैरूप्यपावमानवैशजचान्द्रमसाभिधानानि। सप्तार्णवजलेशयम्—जलेशय is an अलुक् compound. Viṣṇu sleeps on the milky ocean; how could he then be described as sleeping on the waters of the seven oceans? This description, therefore, merely shows the poet's desire to bring in as many words as possible which are preceded by the word सप्त. चतुर्वर्गफलं ज्ञानम्—The knowledge that enables one to secure the four ends of human life. अभ्यासनिगृहीतेन etc. Cf. गीता. VI. 35. असंशयं महाबाहो मनो दुर्निग्रहं चलम्। अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते। अजस्य गृह्णतो जन्म etc. Again, the description involves contradictions which can be got over by bearing in mind that the Highest Being transcends the ordinary laws of nature. याथार्थ्यम्-यथाभूतः अर्थः यस्मिस्तत् यथार्थम्। तस्य भावः याथार्थ्यम्। Real nature. शब्दादीन्—शब्द and other objects of sense *i.e.* रूप, रस, गन्ध and स्पर्श.

26. आगमैः-आगम The Vedas; here, however, the word is used in the sense of "A system of philosophy." Or दर्शनs such as सांख्यं, योग, वेदान्त etc. For the idea cf. महिम्नस्तोत्र. त्रयी सांख्य योगः पशुपतिमत वैष्णवमिति प्रभिन्नं प्रस्थाने परमिदमदः पथ्यमिति च। रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

27. वीतरागाणाम्—वीताः रागाः येषां ते। For the ideas here *vide* the commentary which gives भगवद्गीता and श्रुति passages. प्रत्यक्षः-प्रतिगतः अक्षं प्रत्यक्षः। Direct perception as a means of knowledge. When even the world which is perceptible to the senses, and proclaims the greatness of God, is yet not fully known to our senses how could God who is greater than the world be grasped by them? So the direct evidence of the sense-organs will not help us to realise the true nature of the Highest, and we have to depend upon other instruments of knowledge—*viz.* Inference (अनुमान) and verbal testimony or scriptures

(आप्तवाक्). For the अनुमान usually given to prove the existence of God *vide* मल्लिनाथ.

29-32. We have two readings दूरेण which means-by far, to a great extent; or दूराणि which will have to be taken as an *adj.* qualifying चरितानि and would mean "अवाङ्मनसगोचराणि" Inscrutable. अनवाप्तमवाप्तव्यं etc. Cf. भगवद्गीता III. 20 and 22. महिमानमुत्कीर्त्य etc. That we cease from speaking about thee is due to our sheer inability to describe thy infinite greatness or thy endless attributes.

33. अधोक्षजम्—an epithet of विष्णु meaning "Born beneath the axle." The myth which gave him this epithet is found in the हरिवंश—अध्याय 160. अधोऽनेन शयानेन शकटान्तरचारिणा । राक्षसी निहता रौद्री शकुनीवेशधारिणी । पूतना नाम घोरा सा....पुनर्जातोऽयमित्याहुरुक्तस्तस्मादधोक्षजः ॥ another way of deriving the epithet is given by मल्लिनाथ.

34. नैर्ऋतोदधेः-नैर्ऋतः एव उदधिः तस्मात् । The Rākṣasas are compared to an ocean, which unlike the ordinary ocean overflows the shore (उद्वेल) even when there is no प्रलय.

36. कवेः The Highest is called कवि which means "Omniscient, wise." वर्णस्थान etc. these places of vocables are eight in number—अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा । जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च ॥ The idea is that भारती or the goddess of speech, coming into contact with the vocal seats (वर्णस्थानs) of the Highest, felt that she had accomplished the purpose of her existence. Cf. कुमार II. 17. पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता । प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥

37. गङ्गेव etc. The speech of the Lord, with the lustre of the teeth, is described as being white in colour; hence the conceit (उत्प्रेक्षा). The Ganges is described in

mythology as flowing from the foot of Viṣṇu. Now the main flow of the river is from his foot, while a small residue of it flows from his mouth, in the form of his speech.

38. अनुभावः—Majesty, glory—प्रथममध्यमौ-The first and middle qualities are सत्त्व and रजस् which correspond to अनुभाव and पराक्रम respectively, while तमस् corresponds to the demon रावण.

39. अकामोपनतेन—a sin which is committed unconsciously—without any desire or intention (अकामेन उपनत), yet tortures the heart of the good; even so does the demon harass the world.

40. This gives a fine दृष्टान्त, and the idea is so often repeated by कालिदास. Cf. कुमार. III. 21.

41. स्वासिधारा etc. It is said that Rāvaṇa practised severe penance for ten thousand years and that at the end of thousand years he cut off one of his heads. Thus, when at the end of ten thousand years, he was about to cut off his tenth and last head, ब्रह्मदेव appeared before him and granted him a boon that he would be immune from death at the hands of any heavenly being. So it was that Viṣṇu was born as a mortal on the earth. लभ्यांशः- Some read लव्यांशः—a portion. (अंश) to be severed (लव्य) by my quoit.

42. अत्यारूढम्-Past part. used as a noun; and means literally "forcible climbing up" which applies to a serpent climbing a sandal tree; while taken with रावण it means his "excessive insolence"—or his "excessive rise or prosperity."

43. आस्थापराङ्मुखः: Such was his contempt for mortals that he never thought any the least harm would come to

him from them; so he asked for immunity from death at the hands of any heavenly being.

44—45. सोऽहम्—that I i.e. I under these circumstances; therefore I. मायाविभिः—मायाविन् possessed of माया "Wonderful power"—whence "magical power.". The demons are believed to possess such power. For the idea cf. कुमार॰ II. 46. यज्वभिः संभृतं हव्य विततेष्वध्वरेषु सः। जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः ॥

46. वैमानिकाः—विमानैः चरन्ति ते। पुष्पकालोक॰-पुष्पक was a विमान which originally belonged to कुबेर and was forcibly taken from him by Rāvaṇa. For the idea cf. कुमार॰ II 45. भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते। खिलीभूते विमानानां तदापातभयात्पथि ॥

47. शापयन्त्रित etc. The reference here is to the curse pronounced by नलकूबर on रावण when he violated रम्भा while she was going to the former. The story is given by मल्लिनाथ.

48. This is a fine instance of a सावयवरूपक—where there is identification in all the parts (समस्तवस्तुविषय). Thus कृष्ण is मेघ, रावण is अवग्रह and so on. रावण is derived by Mallinātha as विश्रवसोऽपत्यं पुमान्। It is possible to derive it thus रावयति (शत्रून्) इति रावणः। One who frightens his enemies by his loud voice.

49. पुरुहूत॰—पुरुहूत is an epithet of Indra-पुरुभिः बहुभिः हूतः-One who is invoked by many (at a sacrifice). We are told in the वनपर्व, महाभारत how the Gods also followed विष्णु and were born as monkeys on the earth:—

शक्रप्रभृतयश्चैव सर्वे ते सुरसत्तमाः। वानरर्क्षवरस्त्रीषु जनयामासुरात्मजान् ॥

50. विशां पत्युः—विशांपतिः is Lord of the people (विशान्).

It should be विशां पत्युः two words and not a compound as in that case the form would be विशांपतेः. काम्यस्य कर्मणः—कर्मन् is threefold, नित्य (such as संध्यावन्दन to be performed every day; failure to do which renders one liable to sin); नैमित्तिक (such as दर्शपूर्णमासयाग to be performed on the अमावास्या day) and काम्य (Such as the पुत्रकामेष्टि performed with some special object in view such as the birth of a son). विस्मयेन सह—etc. a fine instance of the figure of speech सहोक्ति.

51—55. पयश्चरुम्-a milk-and-rice preparation; rice boiled in milk. वृषेव etc. वृषा is an epithet of इन्द्र; in the महाभारत or the पुराणs it is not specifically stated that Indra received nectar (पयसां सारम्) when manifested by the ocean. द्यावापृथिव्योः—द्यौश्च पृथिवी च द्यावापृथिव्यौ । दिव् becomes द्यावा in the compound. अहर्पतिः—अहः पतिः—may be अहर्पतिः or अहस्पतिः or अहःपतिः according to the सूत्र given by मल्लिनाथ.

56. चरोरर्धार्धभागाभ्याम् This would mean that सुमित्रा got one-half of the entire चरु the other two getting only one-fourth. This division does not correspond to the one given in the रामायण (*Vide* मल्लिनाथ). मल्लिनाथ remarks पुराणान्तरसंवादो द्रष्टव्यः ।

58—61. सौरीभिः इव नाडीभिः—नाडी is a ray of the Sun. The reference is to the phenomenon of evaporation—the cause of rain; these rays of the Sun which absorb the रस or water of the earth are called अमृतs, and are 400 in number. सौरीभिः—सूर्यस्य इमाः सौर्यः ताभिः सौरीभिः । सूर्य becomes सौर according to पाणिनि. VI. 4. 149.

गुप्तं ददृशुः आत्मानम् । आत्मन् used reflexively is always masculine and singular, though the subject may be of any gender or number. वेगाकृष्टपयोमुचा—V. L. वेगाविद्धपयोमुचा । Who broke through the clouds with his speed.

62—63. कौस्तुभन्यासम्—When Viṣṇu was to be born on the earth he must have kept his jewel कौस्तुभ as a deposit (न्यास) with लक्ष्मी. परं ब्रह्म गृणद्भिः—The highest Brahman, the holiest name sung in the Upaniṣads or ब्रह्मन् may mean "A prayer." गृणद्भिः *Inst. pl.* of the present part, from गॄ to praise, to extol, to recite. उपतस्थिरे—उप + स्था takes the *Ātm.* in the sense of "to worship, to adore."

66—68. पुत्रं तमोपहम् etc. तमस् here is "grief" when going with पुत्र, and "darkness" with ज्योतिः; the herb that burns with a phosphorescent light is already referred to in VIII. 54. अभिरामेण-अभिरमते अत्र इति। जगत्प्रथम-मङ्गलम् ।—प्रथम here means, "supreme, preeminent." अप्रतिमतेजसा नास्ति प्रतिमा यस्य तत् अप्रतिमं तेजः यस्य तेन। रक्षागृह is the सूतिकागृह so elaborately described by बाण in his Kādambarī. For the idea cf. रघु० III. 15. अरिष्टशय्यां परितो विसारिणा सुजन्मनस्तस्य निजेन तेजसा। निशीथदीपाः सहसा हतत्विषो बभूवुरालेख्यसमर्पिता इव ॥

69-71. शातोदरी—गर्भमोचनात् कृशोदरी। शातोदरी corresponds to शरत्कृशा in the simile. कैकेयी—केकयस्य राज्ञः अपत्यं स्त्री कैकेयी according to पाणिनि.

प्रबोध is तत्त्वज्ञान knowledge of the self and विनय is इन्द्रियजय conquest of the senses.

73. Here is a fine उत्प्रेक्षा. The quarters were so long awed by Rāvaṇa, but now seemed to breathe freely, under the guise of the winds that were clear of dust. Cf. for the idea रघु० III. 14. दिशः प्रसेदुः मरुतो ववुः सुखाः। etc. also कुमार० I. 23. प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि। शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥

74-76. रक्षोविप्रकृतौ—रक्षोभिः विप्रकृतौ। अपविद्धशुचौ—अपविद्धा शुक् ययोः तौ। पुत्रजन्मप्रवेश्यानां-प्रवेश्य strictly speaking "Fit to be entered"—i.e. "taken inside the palace that the musicians might play upon them" hence "fit to be sounded or played upon." The Gods celebrated the event in the heavens before it was celebrated by the father and his subjects on the earth. Cf. रघु० III. 19, सुखश्रवाः मङ्गलतूर्यनिःस्वनाः प्रमोदनृत्यैः सह वारयोषिताम् । न केवलं सद्मनि मागधीपतेः पथि व्यजृम्भन्त दिवौकसामपि ॥

77-78. पेतुषी—*Perf. Part. fem.* of पत् to fall. सतानक is a tree of heaven; here the flower of that tree, सन्मङ्गल etc. सत् is explained by मल्लिनाथ as सन्तः (पुत्रजन्मनि) आवश्यकाः । it may mean प्रशस्त or by सत् we understand "the good"—सद्भिः क्रियमाणानाम् । कृतसंस्काराः—they are जातकर्म, नामकरण, अन्नप्राशन etc. As many as fortyeight संस्कारs are mentioned by मनु०

In place of धात्रीस्तन्य (स्तने भवम्-milk) there is the reading धात्रीस्तनपायिनः । आनन्देन अग्रजेनेव—A beautiful combination of उत्प्रेक्षा and सहोक्ति. आनन्द or joy, as it came into being first—even before the children were born—is fancied as the अग्रज—first-born, eldest.

79-80. स्वाभाविकं विनीतत्वम् etc. They were विनीत both by nature and by training—as the poet elsewhere says—निसर्गसंस्कारविनीत इत्यसौ नृपेण चक्रे युवराजशब्दभाक् । देवारण्यमिवर्तवः—It is not as on the earth, in the gardens of paradise: there all the seasons are present at the same time and display their charms simultaneously.

81-82. सौभ्रात्रे-सौभ्रात्रम् is thus explained: शोभनाः (स्निग्धाः) भ्रातरो येषां ते सुभ्रातरः। तेषां भावः सौभ्रात्रम् । According to पाणिनि V. 4. 153 नद्यृतश्च । the बहुव्रीहि compound सुभ्रातरः would have been सुभ्रातक by the addition of क, but by the सूत्र "वन्दिते भ्रातुः" V. 4. 157—the क is added only when the sense of 'wickedness' is to be conveyed as in दुष्टभ्रातकः, but when the sense of प्राशस्त्य as conveyed by सु is to be conveyed—then the क is left out यथा वायुविभावस्वोः the friendship of fire and wind is so often spoken of by Kālidāsa. Cf. X. 40.

83—85. निदाघान्ते श्यामाभ्राः etc. The idea is found in शाकुन्तल III. 11. दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य। चतुर्धा—formed by the addition of धा according to संख्याया विश्वार्थे धा। पाणिनि V.3.42. चतुरन्तेशम्—Mallinātha explains चतुर्णाम् अन्तानां i.e. दिगन्तानाम् ईशः तम्। It may also be explained thus चत्वारः अन्ताः यस्याः सा चतुरन्ता (मही, पृथ्वी) तस्याः ईशः तम्। So it would mean "the sovereign lord." Cf. शाकुन्तल IV. 19. भूत्वा चिराय चतुरन्तमहीसपत्नी। etc.

86. Construe :—भग्नदैत्यासिधारैः दन्तैः सुरगजः इव पणबन्धव्यक्तयोगैः उपायैः नयः इव, युगदीर्घैः दोर्भिः हरिः इव, तैः चतुर्भिः अंशैः अवनिपतीनां पतिः चकाशे।

पणबन्ध etc. The word पणबन्ध is explained by मल्लिनाथ to mean फलसिद्धि, but the reading फलबन्ध would be simpler. पणबन्ध is used in VIII. 21. to mean सन्धि which is one of the six expedients; while here the poet refers to the four means (उपायs) साम, दान, भेद, and दण्ड. युगदीर्घैः युग इव दीर्घैः। Cf. युवा युगव्यायतबाहुरंसलः etc. रघु. III. 34. where मल्लिनाथ explains युगो नाम धुर्यस्कन्धगः सच्छिद्रप्रान्तो यानाङ्गभूतो दारुविशेषः The yoke of a chariot. The word तदीयैः refers to हरि—हरिसंबंधिभिः—but हरि being used as an उपमान which is अप्रकृत-it is not proper that तदीयैः which refers to the प्रकृत अंशs should have anything to do with हरि. The metre is मालिनी। ननमयययुतेयं मालिनी भोगिलोकैः॥

CANTO XI

1. Construe :—कौशिकेन एत्य स क्षितीश्वरोऽध्वरविघातशान्तये काकपक्षधरं रामं याचितः किल। तेजसां वयः न समीक्ष्यते हि।

कुशिकस्य अपत्यं पुमान् कौशिकः। Kauśika is Viśvāmitra, who was originally a क्षत्रिय, but became a ब्रह्मर्षि through his severe penances. His story is told in Rāmāyaṇa, Bāla. 32. as also in Harivaṁsa 27. अध्वर—अध्वरे विघाताः तेषां शान्तये। अध्वर is explained as न ध्वरा यस्मिन्—in which there is no ध्वरा i. e. हिंसा; Cf. मनु० या वेदविहिता हिंसा...अहिंसामेव तां विद्याद्वेदाद्धर्मो हि निर्बभौ ॥ v. 44; or न ध्वरति इति अध्वरः। that which cannot be 'destroyed' or अध्वानं नाम स्वर्गमार्गं राति इति। काकपक्ष—the side-curls or locks worn above the ears. वल्लभ points out that this indicates that Rāma was below the age of fifteen— पन्चदशाब्दप्रायमपि। तेजसां हि etc. Cf. गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः। उत्तरराम० iv. 11; also तस्मात्प्रमाणं न वयो न कालः कश्चित् क्वचित् श्रैष्ठ्यमुपैति लोके। बुद्ध० I.51; न धर्मवृद्धेषु वयः समीक्ष्यते ॥ कुमार० v. 16; न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ विक्रमोर्व० v. 18, the figure of speech is अर्थान्तरन्यास where the general truth (सामान्य) is given to corroborate the particular statement (विशेष). Mark that the root याच् governs two accusatives; the active const. will be कौशिकः क्षितीश्वरं रामं याचितवान्।

2. Construe:—लब्धवर्णभाक् कृच्छ्रलब्धमपि सलक्ष्मणं तं मुनये दिदेश। असुप्रणयिनामपि अर्थिता रघोः कुले कदाचिद् न व्यहन्यत। कृच्छ्र० कृच्छ्रेण लब्धः तम्।—refers to the Rāmāyaṇa passage दुःखेनोत्पादितश्चाय न रामं नेतुमर्हसि। लब्धवर्णभाक्-लब्धवर्णो विचक्षणः—लब्धवर्णान् भजते इति। One who is devoted to the learned, honours and serves them. The second line is a generalization about the रघु family, and so the figure is again अर्थान्तरन्यास० cf.

यथाकामार्चितार्थिनाम् । I. 6. अर्थिता—अर्थः (an object of desire) अस्य अस्ति इति अर्थी । तस्य भावः अर्थिता ।

3. Construe :—पार्थिवः तयोः निर्गमाय पुरमार्गसंस्क्रियां यावदादिशति तावन्मरुत्सखैः सपुष्पजलवर्षिभिः घनैः सा आशु विदधे ।

यावत्-तावत्—No sooner than; संस्क्रिया—includes धूलिसंमार्जन, गन्धोदसेचन, पुष्पोपहार and similar संस्कारs; मरुत्सखैः implies that the dust on the streets was blown away by the wind (धूलिसमार्जन) before the clouds sprinkled their waters on them; hence wind-driven clouds; lit. "clouds (घनैः) having wind for a friend."

4. Construe :—निदेशकरणोद्यतौ धन्विनौ तौ पितुः चरणयोः निपेततुः । भूपतेः अपि बाष्पबिन्दवः प्रवत्स्यतोः नम्रयोः तयोः उपरि (निपेतुः) ।

धन्विनौ—धन्वा अस्य अस्ति इति धन्वी, from धन्वन् and the affix इन्० नम्रयोः—नम्र is formed from नम् + र according to नमिकम्पिस्म्यजसकमहिंसदीपो रः । पाणिनि III. 2. 167. The affix र is added to the roots नम्, कम्प्, स्मि, जस with न changed to अ (जसिः नञ्पूर्वः क्रियासातत्ये वर्तते) कम्, हिंस् and दीप् in the sense of the agent with the additional sense of ताच्छील्य; so कम्र, स्मेर, हिंस्र दीप्र etc.

5. Construe :—पितुः नयनजेन वारिणा किञ्चित् उक्षितशिखण्डकौ धन्विनौ तौ उभौ पौरदृष्टिकृतमार्गतोरणौ तम् ऋषिम् अन्वगच्छताम् ।

उक्षित—P. P. of उक्ष् to sprinkle—किञ्चित् उक्षितौ शिखण्डौ ययोः तौ किञ्चिदुक्षितशिखण्डकौ । the final क added optionally to the बहुव्रीहि compound. पौरदृष्टि०—eyes or glances are commonly compared to lotuses ; so these glances seemed to form the triumphal arches (तोरण) with which royal streets are adorned in honour of high personages. cf. श्रेणीबन्धाद्वितन्वद्भिरस्तम्भां तोरणस्रजम् । रघु० I. 41, also रघु VII. 4; कुमार० VIII. 3.

6. The construction is simple. वाहिनी is to be explained as वाहाः (horses) सन्ति अस्याम् इति.

7. Construe:—मातृवर्गचरणस्पृशौ तौ महौजसः मुनेः पदवीं प्रपद्य

भास्करस्य गतिवशात् प्रवर्तिनौ मधुमाधवौ इव रेजतुः ।

मातृ०—मातृणां वर्गः मातृवर्गः—referring to the three mothers, वर्ग denoting plural number. महौजसः—महत् ओजो यस्य स महौजाः तस्य, this goes with मुनि and भास्कर. The sage is compared to the Sun, and the two princes following in the wake of the sage to the months of मधु (चैत्र) and माधव (वैशाख) who follow the Sun's course i.e. whose advent is brought about by the Sun's movement (गति). दिनकर and others read this verse differently:—रेजतुश्च सुतरां महौजसः कौशिकस्य पदवीमनुद्रुतौ । उत्तरां प्रतिदिशं विवस्वतः प्रस्थितस्य मधुमाधवाविव ॥

8. The const. is simple. वीचिलोल० वीची इव लोलौ भुजौ ययोः । उद्ध्य० for derivation of these names vide comm. Pāṇini notices the formation of these names (पा० III. 1-115) but nothing further is known about these two rivers.

9. Construe:—मणिकुट्टिमोचितौ तौ मुनिप्रदिष्टयोः बलातिबलयोः विद्ययोः प्रभावतः मातृपार्श्वपरिवर्तिनौ इव पथि न मम्लतुः ।

बलातिबल—These were two mystic charms taught them by the sage on the Southern bank of the river Sarayu, which rendered them insusceptible to hunger or thirst, fatigue or disease. Vide the verse from Rāmāyaṇa cited by the comm. मणिकु०—मणीनां कुट्टिमाः (floors) तेषाम् उचितौ-उचित here as also in वाहनोचितः in the next verse is used in the sense of "accustomed to."

10. Construe :—वाहनोचितः सानुजः राघवः पुराविदः पितृसखस्य पूर्ववृत्तकथितैः उह्यमानः इव पादचारमपि न व्यभावयत् ।

पुराविद्—पुरा वेत्ति इति पुराविद्. With this cf. कथाभिरभिरामाभिरभिरामौ नृपात्मजौ । रमयामास धर्मात्मा कौशिको मुनिपुंगवः । रामायण बाल० XXIII 22.

11. In this verse the nom. pl. सरांसि, पतत्रिणः, वायवः and जलदाः are the subject and तौ the object to the verb सिषेविरे । पतत्रिणः are birds to be explained thus: पतत्रम् (a wing) एषाम् अस्ति इति । पतत्र+the affix इन्. The ideas expressed

15. Construe:—अथ तयोः ज्यानिनादं गृह्णती बहुलक्षपाछविः चलकपालकुण्डला ताडका निम्निडा बलाकिनी कालिकेव प्रादुरास ।

प्रादुरास=प्रादुर्बभूव; Some commentators remark that the form आस cannot be used, as अस् is replaced by भू by the rule अस्तेर्भूः and hence they regard this as an instance of poetic license (किं तु कवीनाम् अयं प्रामादिकः प्रयोगः।) The form is very often met with in Kālidāsa. बहुल० बहुलक्षपा is the night (क्षपा) of the dark half of the month (बहुल=कृष्णपक्ष). कालिका is a bank of clouds. बलाकिनी—Cranes are often described by Sanskrit poets as gathering together and clinging about a cloud—cf. गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः । मेघ. 1. 10. also आभाति संहतबलाकगृहीतशङ्कः । मृच्छक० V. 2.

16. The const. is simple. The adjectives तीव्रवेग० etc. are also to be taken with वात्यया. प्रेतचीवरवसा with वात्या would mean "putting on, that is, bearing along the cerements of the dead." हेमाद्रि takes प्रेत०—स्वनोग्रया as one compound and explains प्रेतानां चीवरैः वसया (वसा=fat) स्वनेन चोग्रया । but this is somewhat clumsy and hardly necessary. वात्या=वातसमूहः according to पाणिनि IV. 249 पाशादिभ्यो यः । the affix य is added to words like पाश, तृण, धूम, वात etc. in the sense of group or collection—पाश्या, तृण्या, धूम्या, वात्या etc. पितृका० this epithet is added to bring out the comparison with ताडका; for a whirlwind would not be प्रेतचीवरवस् unless it rose from the cemetery. अभ्यभावि—"Was attacked"—passive; in the translation we have used active const. "She swooped on Rāma."

17. आयतीम्—आयान्तीम्—it is the *fem.* of the *pres. part.* from आ+इ "coming." श्रोणि०—श्रोणिलम्बिनी पुरुषाणाम् अन्त्राणि एव मेखला यस्याः सा । who had a girdle of men's entrails (अन्त्राणि) hanging about her hips (श्रोणि). पत्रिणा सह मुमोच—an instance सहोक्ति where मुमोच goes with पत्रिन् and घृणा—in the two

senses of "let fly" and "gave up" through the force of the word सह. सा सहोक्तिः सहार्थस्य वलादेकं द्विवाचकम् ॥—घृणा "his abhorrence for" "his scruples"—or his "pity for."

18. Construe:—स रामसायकः शिलाघने ताडकोरसि यद्विवरं चकार तत् रक्षसाम् अप्रविष्टविषयस्य अन्तकस्य द्वारताम् अगमत् ।

The word रक्षसां goes with विषयस्य in the compound word and as such ought to have been put in the compound which should have been अप्रविष्टरक्षोविषयस्य; but as the connexion is easily perceptible, the compound is all right. (सापेक्षत्वेऽपि गमकत्वात् समासः ।) द्वारताम् अगमत् etc. The God of death had not so long entered the domain (विषय) of the Rākṣasas, because Rāvaṇa, their king, had imprisoned all the gods including Yama; the death of Tāḍakā was a precursor of the destruction of the Rākṣasas.

19-20. निपेतुषी—fem. of निपेतिवस् *Perf. Part.* from नि+पत् राममन्मथ°—In this stanza the poet identifies ताडका with an अभिसारिका (ताडकायाः अभिसारिकायाः समाधिः अभिधीयते ।) and hence all the words used here have double meaning: so राममन्मथ means (1) Rāma, the destroyer (मन्मथः) (2) and the lovely (रामः=अभिरामः) God of love; निशाचरी—(1) the Rākṣasī, (2) an अभिसारिका who is a young woman smitten with love, who goes to the house of her lover or to the trysting place at nightfall: कान्तार्थिनी तु या याति संकेतं साभिसारिका । गन्धवत् etc. (1) गन्धवत्=दुर्गन्धि यत् रुधिरं तदेव चन्दनं तेन उक्षिता (लिप्ता ।) and (2) गन्धवती ये रुधिरचन्दने (रुधिरं means saffron कुङ्कुम) ताभ्याम् उक्षिता; जीवितेश—(1) the ruler of life—the lord of death यम and (2) the lord of her life, her lover. The poet's ingenuity, however according to Sanskrit rhetoricians, is misplaced, since what is described and what is suggested are both opposed in the sentiments they possess, a description of death being pronouncedly in opposition to a description of the erotic.

21. Construe :—अथ ताडकान्तकः अवदानतोषितात् मुनेः नैर्ऋतघ्नं मन्त्रवत् अस्त्रं सूर्यकान्तः भास्करात् इन्धननिपाति ज्योतिः इव प्रापत् । नैर्ऋत is निर्ऋतेः अपत्यं पुमान्; निर्ऋति is the guardian of hell (नरक) and the Rākṣasas are conceived as her children. अवदान is a heroic deed and is used by Kālidāsa in शाकुन्तल VII. 2. गणयत्यवदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ।

सूर्यकान्त इव—this refers to the well known fact that the sun's rays transmitted through a glass lens to a piece of wood beneath it burn it. Cf. शाकुन्तल II. स्पर्शानुकूला इव सूर्यकान्तास्तदन्यतेजोऽभिभवाद्वमन्ति ।

22. तम् ऋषे:—Viśvāmitra was narrating to the princes various stories and legends of the past; so from him Rāma had heard of this hermitage where Viṣṇu in his Vāmana incarnation practised penance. उपेयिवान्—from उपेयिवस् *perf. part.* of उप+इ. The second line gives a favourite idea of Kālidāsa—the belief of the Hindu in पुनर्जन्म the transmigration of the soul according to which the soul migrates from one body to another taking with it, in the form of impression, all associations of its former life and its deeds, good or bad. Cf. मनो हि जन्मान्तरसंगतिज्ञम् । रघु० VII. 15; and the well known stanza रम्याणि वीक्ष्य etc. शाकुन्तल V. 2.

23. Construe :—ततः मुनिः शिष्यवर्गपरिकल्पितार्हणं बद्धपल्लवपुटाञ्जलिद्रुमं दर्शनोन्मुखमृगम् आत्मनः तपोवनम् आससाद ।

शिष्यवर्ग० etc. either "where (on his arrival) all his pupils worshipped him"—परिकल्पिता meaning कृता according to हेमाद्रि, or "where his numerous pupils were ready to receive him with welcome offerings," परिकल्पिता meaning सज्जिता. The trees also folded their leaves to do reverence to him, and the deer looked up to him—to greet him.

24. Construc:—तत्र दशरथात्मजौ दीक्षितम् ऋषिं शरैः विघ्नतः क्रमोदितौ शशिदिवाकरौ रश्मिभिः लोकम् अन्धतमसादिव ररक्षतुः ।

दीक्षितं—दीक्षासंस्कृतम् either P.P.P. of दीक्ष् to be initiated or दीक्षा अस्य संजाता इति. दीक्षा + इत (च्). On his having entered upon the initiatory ceremonies the sage required to be particularly guarded more than at other times, as he could not then leave the sacrificial place or engage himself in any profane acts. अन्धतमसम्—अन्धं तमः—अन्धतमसम्—according to पाणिनि V. 4. 79. अ is added to तमस् at the end of the compound.

25. Construe :—अथ बन्धुजीवपृथुभिः रक्तबिन्दुभिः प्रदूषितां वेदीं वीक्ष्य अपोढकर्मणां च्युतविकङ्कतस्रुचाम् ऋत्विजां संभ्रमः अभवत् ।

बन्धुजीव—is a red flower and often figures in Sanskrit poetry as an उपमान for the ruby lip of a lady—Cf. अधरोऽयमधीराक्ष्या बन्धुजीवप्रभाहरः । etc. It is the flower called "दुपारी" in Marathi; it is also called रक्तक from its blood-red colour. अपोढ = त्यक्त set aside, abandoned p. p. from अप + वह्. विकङ्कत—a kind of tree from which the sacrificial ladle (स्रुच्) is made.

26. Construe :—संपदि लक्ष्मणाग्रजो बाणम् आश्रयमुखात् समुद्धरन् उन्मुखः अम्बरे गृध्रपक्षपवनेरितध्वजं रक्षसां बलमपश्यत् ।

गृध्रs are birds of ill-omen; knowing by a sort of instinct that the Rākṣasa host was flying to its death, they congregated and wheeled over the host in such large numbers that the wind of their flapping wings made the flags of the army flutter.

27-28. अधिपती मखद्विषाम्—"The two chiefs of the haters of sacrifice"—सुबाहु and मारिच the leaders of the demons (मखद्विष्). शरव्यं—लक्ष्यं—mark of. शरवे हिंस्राय हितम् । from शरु + य (त्) according to उगवादिभ्यो यत् पा. V. 1. 2. (उवर्णान्तात् गवादिभ्यश्च यत् स्यात्) or it may be derived from शर + व्ये—शरान् व्ययति इति । महोरग॰ महान् च असौ उरगः च तस्मिन् विसर्प्तुं शीलम्

अस्यासौ विसर्पी विक्रमः यस्य । Whose might overpowers great serpents. उरग is explained as उरसा गच्छति—the स् of उरस being dropped by उरसो लोपश्च a वार्तिक on Pāṇini's. III 2.48. राजिल according to क्षीरस्वामी is a द्विमुखो निर्विषः सर्पः । and not a water-snake as मल्लिनाथ explains. The verse is a fine example of दृष्टान्त.

वायुदैवतम्—वायव्यम् । In the Rāmāyaṇa it was a weapon presided over by मनु (मानवम् अस्त्रम्).

29. Construe:—यः अपरः सुबाहुः इति राक्षसः तत्र तत्र मायया विससर्प क्षुरप्रशकलीकृतं तं कृती आश्रमाद् बहिः पत्त्रिणां व्यभजत् ।

मायया तत्र तत्र विससर्प—flitted about by magic art (माया). क्षुरप्र—an arrow with a sharp horse-shoe-shaped edge. कृती—कृतं प्रशस्तं कर्म अस्य । The affix इन् shows प्राशस्त्य—which is thus explained by हेमाद्रिः—यदि न हन्येत मायित्वादन्यत्रापि प्रसरेत् । यदि न खण्डयेत पक्षिणामसौकर्यं स्यात् । यदि आश्रमाद् बहिः न विभज्येत यज्ञियद्रव्याणां दुष्टता स्यात् । इत्येतत् चातुर्यं कृतिपदेन सूच्यते । पत्त्रिणाम् birds in general—but more particularly the carrion-eaters and hence vultures.

30. Construe:—इत्यपास्तमखविघ्नयोः तयोः सांयुगीनं विक्रमम् अभिनन्द्य ऋत्विजः वाग्यतस्य कुलपतेः क्रियाः यथाक्रमं निरवर्तयन् ।
अपास्त०—अपास्ता मखस्य विघ्नाः याभ्यां तयोः । संयुगे साधु सांयुगीनम्—संयुग+ईन. कुलपतिः—Chief of the families of hermits living there, or of the clan of the कुशिकs. It also means "One who feeds and educates ten thousand pupils." Cf. मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥

31-32. अवभृथ—The ceremony which is performed at the conclusion of a soma sacrifice, at the end of which the sacrificer has to bathe. दर्भ० his hands bruised by the sharp blades of the holy Kuśa grass suggest that he was a constant performer of sacrifices. सभृतक्रतुः who had got together all that was required for sacrifice. क्रतु is a

Vedic word meaning power or wisdom as in शतक्रतुः but later came to mean a sacrifice.

33. Construe:—गताध्वभिः तैः सायं शिवेषु आश्रमतरुषु वसतिः अगृह्यत येषु दीर्घतपसः परिग्रहः वासवक्षणकलत्रतां ययौ ।

दीर्घतपस् (which is also written as दीर्घतपस and दीर्घतप) was a name of Gautama. परिग्रहः—a wife. अहल्या was the wife of Gautama, who was seduced by Indra who assumed the form of Gautama. The latter, coming back from his ablution, recognized Indra in that disguise and realised what had happened. He then cursed Indra and Ahalyā, and through the curse she was to remain in the forest for thousand years transformed into a stone until Rāma came to the forest and delivered her from the wretched state. The Indra-Ahalyā myth is a very old myth given in the Rigveda, and represents allegorically the Sun's carrying away the shades of night, Indra standing for the Sun-god and Ahalyā for night.

34. The const. is simple. शिलामयी etc. The story of अहल्या is narrated in Bālakāṇḍa 48; it does not, however, refer to her being turned to stone, so probably our poet depends upon the authority of the पद्मपुराण for the statement. किल्विष॰—किल्विषं छिन्दन्ति इति—that cut away i.e. removed all sin.

35. Construe:—राघवान्वितं तं मुनिम् उपस्थितं जनेश्वरः जनकः निशम्य अर्थकामसहितं देहबद्धं धर्मम् इव सपर्यया अभ्यगात् । देहबद्धम्—Should be properly बद्धदेहम्—बद्धो देहो येन—who had assumed a bodily form; the inversion, however, is defended according to the Sūtra वा आहिताग्न्यादिषु । पा॰ II. 2. 37 according to which in the compound-expressions of the class of आहिताग्नि the last member of the compound may optionally become the first member (पूर्वनिपात). Here is an abstract comparison—the two brothers being अर्थं and काम and विश्वामित्र being धर्म-

36. Construe:—दिवः गां गतौ पुनर्वसू इव तौ विलोचनैः पिबतां विदेहनगरीनिवासिनां मनः पक्ष्मपातम् अपि वञ्चनां मन्यते स्म ।

पुनर्वसू are the two bright stars, Castor and Pollux in the constellation Gemini. These are always seen together and are lovely to look at, hence the comparison—which is common in Sanskrit, cf. कृताभ्यनुज्ञावभितस्ततस्तौ निषीदतुः शाक्यकुलध्वजस्य । विरेजतुस्तस्य च सन्निकर्षे पुनर्वसू योगगताविवेन्दोः ॥ बुद्धचरितम्—XI.11. विलोचनैः पिबताम्—अत्यास्थया पश्यताम्—Drinking with their eyes, i.e. almost devouring them with longing ardent looks; a common expression : cf. पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यामिव लोचनाभ्याम् । रघु० II. 19; नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिः । रघु० II. 73. निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिबतः सुताननम् । रघु० III. 17; ता राघवं दृष्टिभिरापिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि । VII. 12. समदुःखसुखः पिबतीव मां नयनाभ्याम् । विक्रमो० I. etc.

37-38. The Const. is simple. यूपवति क्रियाविधौ—the performance of rites that contained, i.e. required the यूप the sacrificial post, hence, sacrifice. प्रथितवंशजन्मनः शिशोः ललितं वपुः—In the प्रतिज्ञायौगन्धरायण attributed to Bhāsa, the father of Vāsavadattā, while recounting the several qualities of an eligible bridegroom includes these two virtues—a handsome form and noble birth—amongst them— कुलं तावच्छ्लाघ्यं प्रथममभिकाङ्क्षे हि मनसा . . ततो रूपे कान्तिम् ॥ etc. प्रतिज्ञा० II. 4. दुहितृशुल्कसंस्थया—by setting, fixing (संस्थया) as price (शुल्क) of his daughter, cf. रामायण—वीर्यशुल्केति मे कन्या स्थापितेयमयोनिजा ॥

शुल्क is the money given by the bridegroom to the bride's father. Manu condemns the practice, as it practically means the sale of a daughter (कन्याविक्रय) for a price. Vide Manu III. 51-54.

39-40. मतङ्गजः—मतङ्गात् जातः । मतङ्गः मेघः । स इव जायते इति मतङ्गजः ।—because an elephant is like a cloud. मोघवृत्ति—

मोघा वृत्तिर्यस्य मोघवृत्ति=व्यर्थव्यापारं चेष्टितम् ।—a venture in which his efforts are vain or fruitless.

ह्रेपिता:—Past p. p. of the causal of ह्री । प्रतस्थिरे—the atm. is according to the Sūtra समवप्रविभ्य: स्थ: । I. 3. 22. स्था takes the atm. after सम्, अव, प्र, and वि.

41. सारतो निशम्यताम्—Hear about him as regards his might i.e. listen to what I say about his might. गिरा कृतम्—Have done with words—why express in words—why waste words? चाप एव etc. he will display his might to you on the bow itself. Hemādri gives an alternative explanation: यद्वा चापः एव व्यक्ता शक्तिः यस्य स भविष्यति ।—the bow will have its strength displayed or proved. But this is a far-fetched interpretation.

42-43. आप्तवचनात्—The words of a reliable, trustworthy person—of the noble saint. आप्तः यथार्थवक्ता । त्रिदशगोपमात्रके कृष्णवर्त्मनि in fire (कृष्णं वर्त्म यस्य the black-trailed one—one that leaves a black track behind)—which is of the size of an Indragopa insect; त्रिदशगोप also called इन्द्रगोप is a small red-coloured insect which is seen in the rainy season, cf. विक्रमो० IV. after stanza 7. कथं सेन्द्रगोपं नवशाद्वलमिदम् । त्रिदशगोप: प्रमाणम् अस्य–त्रिदशगोपमात्रः or ०मात्रक:–क being added स्वार्थे–i.e. without any further addition to the sense. मात्र is added to nouns in the sense of प्रमाण according to प्रमाणे द्वयसज्दघ्नञ्मात्रच: । ऊरू प्रमाणमस्य ऊरुद्वयसम्, ऊरुदघ्नम्, ऊरुमात्रम् । पाणिनि V. 2: 37. तैजसस्य; तेजस्+अ (ण्)–consisting of fire, fiery. गणश:—in multitudes—ordered various groups of attendants-शस् is added to words denoting संख्या or परिमाण when वीप्सा i.e. repetition is to be expressed. संख्यैकवचनाच्च etc. पाणिनि V. 4. 43.

44. Construe:—दाशरथि: प्रसुप्तभुजगेन्द्रभीषणं तत् धनु: वीक्ष्य आददे । वृषध्वजः येन विद्रुतक्रतुमृगानुसारिणं बाणम् असृजत् ।

विद्रुतक्रतु etc. The reference is to the sacrifice by

Dakṣa, to which God Śiva was not invited. So the God suddenly presented himself and dispersed the assembled gods and priests, destroyed the sacrifice which then assumed the form of a deer and fled. Śiva gave chase to it and killed it with an arrow. Afterwards Śiva left the bow with Devarāta, an ancestor of Janaka. The myth is given at length in the Mbh. Śāntiparva Adh. 283. Kālidāsa refers to the myth in Śakuntalā 1. 6. मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥ while Śrīharṣa describes the scene of the confusion at the sacrifice when the Lord presented himself. रत्नावली. I. 3.

45-46. आततज्यम् अकरोत्—आतता ज्या यस्मिन्—On which, across which, he stretched the string (ज्या)। शैलसारम्—Heavy or massive like a mountain. नातियत्नत:—with little effort; the word is a compound of न+अतियत्न—नञर्थस्य नशब्दस्य सुप्सुपेति समास: ।

अतिमात्र०—मात्राम् अतिक्रान्तम् अतिमात्रम्—'beyond measure', 'exceeding', 'too much,' अतिमात्रं च तत् कर्षणं तस्मात् । Paraśurāma was the greatest enemy of the Kṣatriyas whom he is said to have destroyed twenty-one times as each generation of them rose. The thunder-like noise made by the snapping bow seemed to intimate to him that the warrior race had once more raised its head.

47-48. रुद्रकामुके दृष्टसारं वीर्यशुल्कम्—The price for his daughter's hand viz. his valour whose strength or might was proved on Rudra's bow. अयोनिजाम्—"because she was found imbedded in a furrow of a ploughed field." Rāmāyaṇa, Bāla. 66. 13. अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता ततः । क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥

सत्यसंगरः—सत्यः संगरः (प्रतिज्ञा) यस्य । अग्निसाक्षिकः—Fire is usually the witness to a marriage. As Viśvāmitra shone like a brilliant fire, the poet fancies that Sītā was given to Rāma as if in the presence of the holy fire. Cf. कुमार VII, 83. वधूं द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति कर्मसाक्षी ।

49-50. महितम्—duly revered or honoured. "The family priest or at least a Brahmin was generally used to negotiate matches between princes and princesses in ancient times...a priest was made use of by Rukmiṇi to negotiate with Kṛṣṇa and Sudeva by Damayantī to beseech Nala to marry her."—Pandit. भृत्यभावि etc. this is a polite way of saying—favour us by consenting to form this alliance with our family. निमि was a son of इक्ष्वाकु and the progenitor of the जनक family. अन्वियेष etc. the two चs—च...च express simultaneous occurrence of the two events. "No sooner did he wish a suitable daughter-in-law to himself than the Brāhmaṇa went to him with a message, just such a one as he liked."—Pandit. सद्यः एव etc. gives a generalisation and so the figure is अर्थान्तरन्यास. सद्य एव पच्यते—(the desire) bears fruit, is attained all at once (सद्यः).

51. Construe:—बलभित्सखः वशी कल्पितपुरस्क्रियाविधेः तस्य अग्रजन्मनः वचनं शुश्रुवान् सैन्यरेणुमुषितार्कदीधितिः (सन्) उच्चचाल ।

कल्पितः–कल्पितः पुरस्क्रियाविधिः यस्य । अग्रजन्मन् is a Brahmin explained thus अग्रे (आदौ) अग्रात् (मुखात्) वा जन्म यस्य । बलभित्सखः—The friend of the killer of the demon बल i.e. Indra; in IX 3. he is called बलनिषूदन,—while Daśaratha is described in that same canto as helping Indra in his fights with the demons: स किल संयुगमूर्ध्नि सहायतां मघवतः प्रतिपद्य महारथः etc. IX. 19. सैन्यरेणु etc. the dust raised by the army that accompanied him, cf. गगनमश्वखुरोद्धतरेणुभिर्नृसविता स वितानमिवाकरोत् IX. 50. also VII. 39.; IV. 29.

52. Construe:—स बलैः पीडितोपवनपादपां मिथिलां वेष्टयन् आससाद । सा पुरी स्त्री आयतं कान्तपरिभोगमिव प्रतिरोधमसहिष्ट ।

पीडित० पीडिताः उपवनस्य पादपाः यस्याः ताम् । As the army encamped close to the city, the trees in the groves nearby were naturally used as tying-posts for horses and elephants and were also hemmed in by men.

53. Construe:—समये स्थितौ वरुणवासवोपमौ तौ उभौ समेत्य स्वप्रभावसदृशीं कन्यकातनयकौतुकक्रियां वितेनतुः ।

समये स्थितौ—Performing the usual, customary duties, following the proper convention—(समय=आचार), वरुणवासवो०—Daśaratha is already (in Canto IX. 6. 24) compared to वरुण and वासव i.e. इन्द्र. कौतुक—here the marriage-ceremony, but it elsewhere means the auspicious thread tied round the wrist at the marriage-ceremony. Cf. VIII. I. अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः etc. Cf. कौतुकं त्वभिलाषे स्यादुत्सवे नर्महर्षयोः। तथा परम्परायाते मङ्गले च कुतूहले । विवाहसूत्रगीतादिभोगयोरपि न द्वयोः ।। मेदिनी; for स्वप्रभावसदृशीम् cf. इच्छाविभूत्योरनुरूपमद्रिः तस्याः कृती कृत्यमशेषयित्वा etc. कुमार VII. 29.

54-55. रघूद्वहः—उद्वहः means one who continues—and hence the most prominent or chief person in a family. अवरजौ —अवरस्मिन् काले जातौ—born after them, their younger brothers. वरौजसौ वरम् ओजः ययोः तौ ।—possessed of superior spirit or lustre; high-spirited. चतुर्थसहितास्त्रयः—mark the round about way—चत्वारः इत्यर्थः । this periphrastic turn is employed to fill out the line simply, सामदान etc. the four expedients in state policy correspond to the four brothers, and the सिद्धिs that attend them (सिद्धिमन्तः) to their four brides, in this abstract simile. Cf. भेदो दण्डः साम दानमित्युपायचतुष्टयम् ।।

56-57. प्रत्ययप्रकृति etc. Kālidāsa's fondness for abstruse and pedantic comparison is well illustrated in this dry-as-dust simile.

आत्तरतिः—जातप्रीतिः—Well-pleased, well content—Cf. पर-
भृतकलव्याहारेषु त्वमात्तरतिर्मधुं नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् । मालविका०
V. 1. निवेश्य—having got married, celebrating their nuptials

cf. दौष्यन्तिमप्रतिरथं तनयं निवेश्य । शाकु० IV. 19. अध्वसु त्रिषु etc. taking leave after he had accompanied him on three stages in the journey. This custom is already referred to in VII 33. तिस्रः...मार्गे वसतीरुषित्वा ।

58-60. Now the poet describes the ill-omens that occurred as Daśaratha proceeded on his journey.

जातु = कदाचित्—Once, after he had gone some distance. प्रतीपगाः—प्रतीप is derived thus प्रतिगताः आपः अत्र इति प्रतीपम् । प्रति + अप्—where according to पाणिनि VI. 3. 97. द्वयन्तरुपसर्गेभ्योऽप ईत् ।) अ is changed to ई and final अ is added. The literal sense, therefore, is "against (the force of) water"—hence contrary, opposing. ध्वजतरु० either ध्वजा एव तरवः तान् प्रमथ्नन्ति or ध्वजाः तरवश्च तान् प्रमथ्नन्ति । वरूथिनीम्—an army वरुथाः—(side-guards for chariots) सन्ति अस्यामिति । वरूथो रथगुप्तिर्या तिरोधत्ते रथस्थितिम् । मल्लिनाथ on IX. 11. अवनिमेकरथेन वरूथिना etc. Apte explains वरूथ as a wooden fence or fender with which a chariot is provided as a defence against collision. उत्तटाः-उद्गताः तटात् । overflowing the banks. In the next stanza (59) the sun surrounded by a formidable ring (the misty halo appearing round the sun or the moon and regarded as ominous) is compared to a gem fallen from a serpent's hood as it struggles against वैनतेय i. e. गरुड, and which it holds in the grip of its coils in its death-struggle. In verse 60—the poet compares the quarters (दिशः) to women in their menses. श्येनपक्ष etc. with the quarters it means "having the wings of falcons for their grey soiled locks—while with अङ्गनाः—having their hair grey like falcon's wings as women in that state do not oil their hair or comb them. रजस्वलाः—also is a double meaning word and with the quarters—the sense is—"clouded with dust." रजस् + the possessive affix वल (च्) रजःकृष्यासुतिपरिषदो वलच् । पाणिनि V. 2. 112, so कृषीवलः etc. For a similar idea cf.

शिशुपाल० XVII. 61. समुल्लसद्दिनकरवक्रकान्तयो रजस्वलाः परिमलिनाम्बरश्रियः । दिगङ्गनाः क्षणमविलोकनक्षमाः शरीरिणां परिहरणीयतां ययुः ॥

61. Construe:—भास्करो यां दिशमध्युवास च तां श्रिताः शिवाः क्षत्रशोणितपितृक्रियोचितं भार्गवं चोदयन्त्यः इव प्रतिभयं ववाशिरे ।

प्रतिभयम्—भयकरम् । प्रतिगत भय यस्मिन् कर्मणि तद्यथा तथा । प्रतिभय is also an adj. as in वनं प्रतिभयाकारम् । etc. सावित्र्युपाख्यानम्, or प्रतिभयमध्युषितास्यरण्यवासम् ॥ स्वप्न० VI. 1. while, the noun प्रतिभयता is twice used in अविमारक–अहो अर्धरात्रस्य प्रतिभयता (iii. P. 43) and अहो प्रतिभयता निदाघस्य । (IV. P. 58.) ववासिरे Perf. of वास् also वाश् 4. A. to cry. According to the बृहत्संहिता, female jackals howling, with their faces towards the sun, forebode evil. क्षत्र० उचित in the compound means "used to, habituated to," "he was long used to perform the obsequial rites (पितृक्रिया) in honour of his manes by offering the blood of क्षत्रियs slain by him." The story goes that after extirpating the क्षत्रियs twenty-one times, Paraśurāma filled the five pools of समन्तपञ्चक with their blood and made offerings out of them to the spirit of his ancestors. cf. स सर्वं क्षत्रमुत्साद्य स्ववीर्येणानलद्युतिः । समन्तपञ्चके पञ्च चकार रुधिरह्लदान् ॥ स तेषु रुधिराम्भस्सु ह्लदेषु क्रोधमूर्च्छितः । पितॄन् संतर्पयामास रुधिरेणेति नः श्रुतम् ॥ महाभारत. आदि० अध्याय २.

62. वैकृतम्—विकृतस्य भावः; विकृत+अ(ण्); or विकृतमेव वैकृतम् in which case the affix अण् is added स्वार्थे; ill omens, ominous portents. स्वन्तम्=शोभनः अन्तः यस्य । अलघयत् from लघय् a denominative form from लघु=लघूकृतवान् । made light, mitigated his anxiety or mental pain (व्यथा) by declaring that it would have a happy end.

63-64. यः सैनिकैः नयनानि प्रमृज्य चिरात् लक्षणीयपुरुषाकृतिः बभूव । The idea is that the mass of light having dazed their eyes, they rubbed or wiped them with their hands, and then after a long time were able to make out that it was a human being. पित्र्यम्—पितुरागतम्; पितृ+यत् according to the

Sūtra पितुर्यच्च । पाणिनि. VI. 3. 79, and not according to the Sūtra given by the commentator which gives the sense of पिता देवता अस्य

उपवीतलक्षणम्—"The उपवीत or more fully the यज्ञोपवीत showed that he was a ब्राह्मण, the bow that he carried showed that he was a क्षत्रिय and that he partly was, being the son of रेणुका, daughter of प्रसेनजित्. In ancient times, however, the उपवीत was not the characteristic of the ब्राह्मण only, but of the first three classes alike. From Kālidāsa mentioning it as if it belonged to the ब्राह्मणs exclusively, it is likely that in his time it was worn or at least was considered fit to be worn, as now, by the ब्राह्मणs alone."—S. P. Pandit.

65. Construe:–येन रोषपरुषात्मनः स्थितिभिदः अपि पितुः शासने तस्थुषा वेपमानजननीशिरश्छिदा प्राग् घृणा अजीयत ततो मही ।

स्थितिभिदः—स्थितिः—Keeping within the bounds of duty, of what is right: he was स्थितिभिद् because against the injunction of the शास्त्रs he had ordered the killing of his wife. In the Mbh. it is narrated that once as Reṇukā went forth to a river to bathe and there beheld king चित्ररथ sporting with his wife in the water, "she felt envious of their felicity. Defiled by unworthy thoughts, wetted but not purified by the stream, she returned disquieted to the hermitage and her husband perceived her agitation. Beholding her fallen from perfection and shorn of the lustre of her sanctity जमदग्नि reproved her and was exceedingly wroth; He then said to परशुराम, his son, 'kill thy mother who has sinned, and do it, son, without repining.' Rāma accordingly took up his axe and struck off his mother's head."—quoted by Pandit.

66. व्याजपूर्वगणनाम्—व्याजः पूर्वः यस्याः एतादृशीं गणनाम् । a reckoning or counting which is preceded by guise

(व्याज) i.e. a disguised form; the महाभारत tells of this exploit of परशुराम in numerous places: cf.

त्रिःसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां पुरा। जामदग्न्यस्तपस्तेपे महेन्द्रे पर्वतोत्तमे ।। आदिपर्व. 58. 4.

67. पितुर्वधभवेन मन्युना—The legend regarding the death of जमदग्नि is as follows:—When Kārttikeya, king of the Haihayas once came to Jamadagni's hermitage, the sage and his sons were absent, but the sage's wife received him with hospitality; the proud king, however, did not acknowledge it, but as he left, he took away with him by force the calf of the milch cow of the sacred oblation and felled the tall trees surrounding the hermitage. Rāma then killed Kārttavīrya in battle; whereupon the sons of Kārttavīrya revenged themselves. by assailing Jamadagni's hermitage and slaying the old sage, while Rāma was absent. Upon this Rāma made a vow that he would extirpate the entire race of the क्षत्रियs, and he killed the sons of Kārttavīrya, and also every warrior that he encountered. He extirpated the क्षत्रियs, twenty-one times.

68-70. हृद्यम्=हृदयंगमम् may be explained according to पाणिनि IV. 4. 95 हृदयस्य प्रियः। हृदय+य (त्)—हृदयशब्दात् षष्ठी-समर्थात् प्रिय इत्येतस्मिन्नर्थे यत्प्रत्ययो भवति। while हृदय is changed to हृद् according to पाणिनि VI. 3. 50—हृदयस्य हृल्लेखयदण्लासेषु। अर्घ्यमर्घ्यमिति the repetition shows his eager anxiety to pacify the sage with worship. क्षत्रकोप॰—the word क्षत्र denotes the whole race of the क्षत्रियs; Kālidāsa has in II. 53. thus derived the word:—क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः। "One who saves from destruction". युयुत्सुना—युयुत्सु is desiderative noun in उ from युध्—wishing to fight, hot for strife.

71-73. शमं गतः—supply अस्मि. I have been pacified, I have found rest by frequently extirpating it. वीर्यशृङ्गम्—the horn, as the only instrument for striking possessed by horned animals, is their most valued possession—hence शृङ्ग means "What one values very highly, regards as one's treasure, one's distinguishing mark." व्यस्तवृत्ति—वृत्तिः means "the power of a word to express a meaning, its significance." Now the word राम is divided in its significance applying as it does to both परशुराम and दाशरथि राम. व्रीडम्—according to वामन, काव्यालंकारसूत्रवृत्ति, many words change आ to अ optionally—व्रीडा becomes व्रीडः, बाधा बाधः, ऊहा ऊहः। V. 2. 42.

74-75. अचलेऽप्यकुण्ठितम्—the अचल (mountain) referred to here is क्रौञ्च. Paraśurāma was a pupil of God Śiva in धनुर्विद्या. Once, on completion of his studies, becoming jealous of कार्तिकेय's fame as the cleaver of mountain क्रौञ्च (Cf. Amara कुमारः क्रौञ्चदारणः) he sent an arrow that pierced the mountain and left a hole there; Kālidāsa refers to this story in his मेघदूत 59—भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम्। न अवति does not please me—अव् to please. Cf. न मामवति सद्वीपा रत्नसूरपि मेदिनी। रघु० 1. 65. कक्षवत ज्वलति—कक्षे इव ज्वलति—blazes in grass, वत् is added in the sense of औपम्य to a noun in the gen. or loc. case according to the Sūtra तत्र तस्येव। The stanza is an instance of दृष्टान्त.

76. Construe:—(किं) च ऐश्वरं धनुः हरेः ओजसा आत्तबलं विद्धि यत् त्वया अभाजि। नदीरयैः खातमूलं तटद्रुमं मृदुरप्यनिलः पातयति। The reference is to the story narrated in the Rāmāyaṇa—Viśvakarman fashioned two formidable bows one of which was given to Śiva and the other to Viṣṇu, when the gods were about to march against the demon Tripura. Once, the gods asked Brahman whether Viṣṇu or Śiva was the stronger god, whereupon to satisfy their curiosity, Brahman

stirred up a quarrel between them. In the fight that ensued Viṣṇu paralysed Śiva by his हुंकार, and made his bow void of any strength. Vide बालकाण्ड 75, 11-21. For a tree on the bank undermined by a river-stream cf. शाकुन्तल V. 21. कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ।

77-78. मदीयमायुधम्—This was Viṣṇu's bow, left by him, after his duel with Śiva, with Paraśurāma's grandfather ऋचीक. (Vide Rāmāyaṇa, बालकाण्ड 75). तुल्यबाहु° तुल्यं बाह्वोः तरः (vigour, strength) यस्य तेन । उद्गतार्चिषा—उद्गताः अर्चिषो यस्याः तया—Goes with परशुधारया । वृथा is to be taken with कठिन in the compound ज्यानिघातकठिनाङ्गुलिः ।

79-80. समर्थम्=as fitting, proper (reply). पूर्वजन्म°—Mallinātha explains पूर्वस्मिन् जन्मनि नारायणावतारे । but the explanation given by the other commentators such as दिनकर is better:—"उभयोरपि विष्णुरूपत्वात् पूर्वजन्म परशुरामरूपं तस्य धनुषा ।" According to the पद्मपुराण, the moment Rāma lifted Paraśurāma's bow, the Vaiṣṇava power in the latter passed over to the former. लघुदर्शनः—Charming or lovely in appearance; Cf. stanza 12 of this canto. केवलोऽपि—Mallinātha explains as रिक्तोऽपि—but better "By itself, alone." त्रिदशचाप° the word त्रिदश here as in 42 (त्रिदशगोपमात्रके) means "Indra" by लक्षणा, rather than "God," its usual sense. Here is a beautiful दृष्टान्त. Cf. for a similar idea नवाम्बुदानीकमुहूर्तलाञ्छने धनुष्यमोघं समधत्त सायकम् ॥रघु॰ III. 53.

81-82. भूमिनिहितम् etc. with one end resting on the ground; the same idea occurs in stanza 14—निन्यतुः स्थलनिवेशिताटनी लीलयैव धनुषी अधिज्यताम् ॥ च-च the two चs denote simultaneity of the two actions—Cf. stanza 50. *Supra* for the construction. Kālidāsa uses the perfect of अस् though it is a defective root. The commentators somehow defend the form by regarding it as an अव्यय (तिङन्तप्रतिरूपकमव्ययम्) or a form of the root अस् I.P.A. "to go" "to shine". Cf. XI. 15, 63; XIV. 23; and कुमार० I. 35, where in spite of the rule अस्तेर्भूः—the perfect form आस is used. जनता—the affix ता here as in बन्धुता, ग्रामता signifies a "collection, multitude"—according to the Sūtra cited in the comm. पार्वणौ—पर्वणि भवः पार्वणः from पर्वन्+अ (ण) refers both to the full-moon day as well as to the new-moon day, but in the present stanza to the former, as the sun and the moon are both visible at the end of the day on opposite sides. परशुराम is compared to the sun at the close of the day, as he lost all his fiery spirit, Rāma to the full moon on account of his pleasing demeanour and his rising glory.

83-84. अमोघम्—Infallible, ever producing its effect—cf. the famous lines cited by हेमाद्रि—द्विः शरं नाभिसंधत्ते द्विः स्थापयति नाश्रितान् । द्विर्ददाति न चार्थिभ्यो रामो द्विर्नाभिभाषते ॥ आशुगः—आशु गच्छतीति । An arrow. हरसूनु—कार्तिकेय—the उपमान for heroism and valour, the leader of the heavenly forces and the killer of तारकासुर. गतिम्—the power to move on earth and in the sky—the power of free movement; लोकम्—the world—or rather लोकप्राप्तिसाधनं धर्मम्—the merit (पुण्यं) which is the means of attaining the लोक. Cf. रामायण:—ब्राह्मणोऽसीति पूज्यो मे विश्वामित्रकृतेन च । तस्माच्छक्तो न ते राम मोक्तुं प्राणहरं शरम् । इमां वा त्वद्गतिं राम तपोबलसमर्जिताम् । लोकानप्रतिमान् वापि हनिष्यामीति मे मतिः ॥ बाल० सर्ग 77, 39--41

85. Construe:—ऋषिः तं प्रत्युवाच तत्त्वतः त्वां पुरातनं पुरुषं न वेद्मीति न । किंतु गां गतस्य तव वैष्णवं धाम दिदृक्षुणा मया कोपितो ह्यसि ।

पुरातनं पुरुषम्—"The ancient being"—"the eternal Being" referring to Viṣṇu "who is not only the most ancient but is also the only Being that survives each periodical deluge of the world."

86. भस्मसात्—the affix सात् is added optionally in the sense of च्वि (विभाषा साति कार्त्स्न्ये ।) when something is

totally converted into something else; while in पात्रसात्—the affix सात् or त्रा is used according to "देये त्रा च" V.4.45 when something to be given is made over to a person; the forms of कृ or भू are used with these forms. परमेष्ठिन्—परमे (स्थाने) तिष्ठति इति ।—The supreme lord who dwells in the highest place.

87-88. ईप्सितान्—Past. pass. part. of the desiderative of आप् (ईप्सति). खिलीकृता—closed, blocked up. Cf. प्रजागरात् खिलीभूतः तस्याः स्वप्ने समागमः ॥ शाकु० VI 22. सुकृतोऽपि—सुशोभनं करोति इति सुकृत् तस्य—One who performs righteous deeds and thereby gains merit. दुरत्ययः परिघः—an impassable (दुःखेन अत्ययः यस्य) barrier. परिघ means a long bar of iron or wood for securing a door; cf. नगरपरिघप्रांशुबाहुः । शाकु० II. 15. and परिघगुरुभिर्दोर्भिः शौरेः । मालविका० V. 2.

89-90. निर्जितेषु etc. This generalisation regarding the conduct of a powerful warrior towards a fallen foe gives us the figure अर्थान्तरन्यास—where a general truth corroborates a particular case. तरसा—by (their) strength or might. प्रणतिः—Bowing, salutation; but here "humble deportment, humility." राजसत्वम्—explained by मल्लिनाथ as रजोगुणप्रधानत्वम् । राजस is रजः प्रधानम् अस्य इति राजसः—तस्य भावः राजसत्वम्—the quality of रजस्—(which is the source of activity, passion etc.) characterizes a क्षत्रिय. We may explain the word as राज्ञः सत्त्वम्—राजसत्त्वम्—the spirit or quality which characterizes the kingly class, such as their aspiration, their sense of honour, their high-mindedness etc.

91. अविघ्नम्—विघ्नानाम् अभावः this is an अव्ययीभाव compound, and not a नञ् तत्पुरुष in which case the form would have been अविघ्नः । देवकार्यम्—the mission the gods had given him—which was to deliver them from the tyranny of the demon Rāvaṇa. ऊचिवान्—nom. sing. of the perf. part. of वच or ब्रू. Cf. ब्रुवन: कथमु: । मल्लिनाथ.

92. Construe:—तस्मिन् गते (सति) विजयिनं रामं पिता स्नेहात् परिरभ्य पुनर्जातमेव अमन्यत। क्षणशुचः तस्य परितोषलाभः कक्षाग्निलङ्घिततरोः वृष्टिपातः इवाभवत्।

कक्षाग्निः—is दावानल; कक्ष here means a forest, whereas elsewhere it means "dry grass"—पावकस्य महिमा स गण्यते कक्षवत् ज्वलति सागरेऽपि यः ॥ XI. 75. लङ्घित— assailed by, caught in a forest-fire, and not "consumed."

92. Construe:—अथ शर्वकल्पः अवनिपालः क्लृप्तरम्योपकार्ये पथि कतिचित् शर्वरीः गमयित्वा मैथिलीदर्शनीनाम् अङ्गनानां लोचनैः कुवलयितगवाक्षां पुरम् अयोध्याम् अविशत्।

उपकार्या is a spacious tent—royal tent—राजयोग्यं पटभवनम्। मल्लिनाथ cites क्षीरस्वामी on the word in his comm. on V. 41. तस्योपकार्यारचितोपचारा etc. उपक्रियते उपकरोति वा पटमण्डपादि राजसदनमिति। उपकार्या also occurs in the विक्रमो० act V. मैथिलीदर्शनीनाम्—दृश् + अन = दर्शन one who sees—the feminine form being दर्शनी. अङ्गनानां लोचनैः कुवलयितगवाक्षाम् अयोध्याम्—the city of Ayodhyā whose windows seemed to be filled with lotuses (कुवलयानि संजातानि येषाम्) by reason of the eyes of ladies. For the idea cf. यदालोकस्थाने भवति पुरमुन्मादतरलैः कटाक्षैर्नारीणां कुवलयितवातायनमिव ॥ मालती० II. 11.

CANTO XII

1. The whole canto, with the exception of the last three verses, is written in the simple अनुष्टुप् metre, and the construction is, therefore, very simple.

A very telling comparison between the aged King approaching his end and a lamp-flame nearing extinction at the close of night ; the comparison is further based on श्लेष. निर्विष्ट० Mallinātha takes विषय and स्नेह in apposition—निर्विष्टाः विषयाः एव स्नेहाः येन—"Who had enjoyed the objects of sense (विषयाः) those that give delight (स्नेहाः)"

"Who had enjoyed the pleasing objects viz. the objects of sense." Other commentators such as चारित्रवर्धन, हेमाद्रि explain thus निर्विष्टः विषयेषु स्नेहः येन । "Who had indulged his love or desire for objects of sense." With the lamp-flame स्नेह means "oil" and विषय means आश्रयः—भाजनमिति यावत्—i. e. the lamp, the oil-tank of the lamp—and so the meaning is "A lamp-flame that has sucked up oil in the lamp." दशान्तम्—a pun (श्लेष) on the word दशा—(1) दशा जीवनावस्था तस्याः अन्तम्=वार्धकम् । life's final stage (2) दशा=वर्तिका—the wick, so the tip of the wick. आसन्ननिर्वाणः—निर्वाण is Past. p. past of निर्+वा when the wind is not the object described, hence निर्वाणः दीपः अग्निः मनुष्यो वा । but निर्वातो वातः । प्रदीपार्चिः—अर्चिस् is masculine to suit the comparison—to avoid the fault of लिङ्गभेद; हेमाद्रि observes अर्चिः इकारान्तः पुंल्लिङ्गः इति केचित ।

2. This is a fine poetic fancy (उत्प्रेक्षा). कर्णमूलम् some take exception to the word मूल on the ground that it is अश्लील as it suggests the disease of that name and prefer the reading कर्णजाहम्—but other poets, too, have used the same word—as in कृतान्तस्य दूती जरा कर्णमूलं समागत्य वक्तीति लोकाः शृणुध्वम् ॥ etc. पलितच्छद्मना—Under the guise of grey hair—The gives us अपह्नुति or concealment—suggesting that what appeared as grey hair was not grey hair but old age. अपह्नुतिरपह्नुत्य किंचिदन्यार्थदर्शनम् ॥ आह—is associated with ब्रवीति i.e. is taken as an equivalent of it—but Kālidāsa uses it in the past tense अब्रवीत्.

3-4. पौरकान्तस्य—पौराणां कान्तः तस्य । the people's darling, the beloved of the people. पौर is पुरे भवः—पुर+अ (ण्). अभ्युदयश्रुतिः—अभ्युदयस्य श्रुतिः (news). प्रत्येकम्—एकम् एकं प्रति—अव्ययीभावः—To every one. कुल्या—कुले साधुः—कुल+यत्, a canal, a channel-stream. Cf. कुल्याम्भोभिः पवनचपलैः—शाकुन्तल. I. 15. How appropriate the simile! कल्पितं=संभृतम् Got ready. दूषयामास—the idea is that the holy and auspicious preparations for Rāma's coronation were defiled by the inauspicious tears which she caused दशरथ to shed through her dread resolve to send Rāma into exile.

5-6. चण्डी–the angry, irate one. Cf. चण्डी मामवधूय पादपतितं जातानुतापेव सा ॥ विक्रमोर्वशीय IV. 38; चण्डी चण्डं हन्तुमभ्युद्यता माम् ॥ मालविका III. 21. संश्रुतौ–Promised. The allusion is to the story of Kaikeyī's courage and presence of mind. Once while Daśaratha was fighting on the side of the gods, a nail of one of the wheels of his chariot came off ; Kaikeyī, noticing the accident, immediately inserted her hand into the hole, kept the wheel in place and thus saved her husband's life. When the King learnt this, he was immensely pleased with her and in gratitude promised her any two boons she might ask. She, however, reserved them for some future occasion. समाः–years. Cf. अथ काश्चिदजव्यपेक्षया गमयित्वा समदर्शनः समाः। VIII. 24. संवत्सरो वत्सरोऽब्दो हायनोऽस्त्री शरत्समाः। अमर० समाः is *feminine* and *plural*. वैधव्यै० वैधव्यमेव एकं फल यस्यास्ताम् । For by asking this boon, she only hastened दशरथ's death; while her son भरत rejected the royal fortune.

7-8. रुदन्—with tears, because it meant that his father resigned श्री. वनाय—either the *accu.* or *dative* according to पाणिनि II. 3-12. गत्यर्थकर्मणि द्वितीयाचतुर्थ्यौ चेष्टायामनध्वनि । so वनं or वनाय गच्छति; but मनसा हरिं व्रजति and अध्वानं गच्छति । in which two instances the accusative alone can be used as no चेष्टा is implied in the first, while the object in the second expresses the meaning of "a road." मङ्गलक्षौमे-मङ्गलार्थे क्षौमे—Silk garments worn on auspicious occasions or मङ्गले क्षौमे auspicious silken garments. Cf. क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतम् ॥ etc. शाकुन्तल IV. 4. मुखरागम्–his aspect did not betray his emotions. मुखराग literally means the colour of his face—hence his looks or aspect.

9-10. सत्यादलोपयन्—not causing him to deviate from truth, helping him to keep his word. विवेश etc. A fine instance of the figure of speech दीपक where दण्डकारण्य and मनः are the two objects (कारकs) for one and the same verb विवेश; while the verb विवेश is to be taken in a literal and metaphorical sense with the two objects respectively. स्मृत्वा शापं स्वकर्मजम्—this refers to the incident of the killing of श्रवण—a hermit-lad—by Daśaratha all unwittingly, and thereby drawing a curse of his aged parents on himself. Cf. दिष्टान्तमाप्स्यसि भवानपि पुत्रशोकात् etc. IX 79, So in the Rāmāyaṇa—पुत्रव्यसनजं दुःखं यदेतन्मम सांप्रतम् । एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ॥ अयोध्या० 64. 54. शुद्धिलाभम् etc. according to Pandit "regarded it a cheap retribution to be allowed to solve the curse by giving up his own life. This means that the words of the curse might have cost him the life of his son or sons ; he deemed it, therefore, a light punishment that he could satisfy the terms of the curse by dying himself on the *departure* of his sons into banishment."

11-13. रंध्रान्वेषण etc. रन्ध्र is a flaw or weak point, a loophole, Cf. श्रियमवेक्ष्य स रंध्रचलाम् etc. ix. 15. आमिषताम्- आमिष is a piece of flesh attached to a hook to lure fish etc. a bait; hence anything that allures or entices. Cf. सूनोपरिचरो गृध्र इव आमिषलोलुपो भीरुकश्च । मालविका० II. 13.11. प्रकृतयः—according to मल्लिनाथ it means "councillors, ministers"—it also means 'subjects.' मौलैः—मूलाद् आगताः—मूल+अ (ण): Hereditary ministers or servants, trusted envoys. स्तम्भिता० as the comm. observes—पितृमरणगुप्त्यर्थमिति भावः। for otherwise Bharata would have refused to come or followed Rāma in exile. पराङ्मुखः—पराक् मुखम् अस्य—One whose face is averted or turned away from—hence one who is adversely disposed towards, one who hates. पराक् is from परा+अञ्च् (to go.)

14--17. आश्रमालयैः दर्शितान् वसतिद्रुमान् उदश्रुः पश्यन्—marking with tears in his eyes the trees where Rāma and Lakṣmaṇa had rested, as these were pointed out by the hermits (आश्रमः आलयः येषां ते–Hermits). उदश्रुः–उद्गतानि अश्रूणि यस्य सः। लक्ष्म्या निमन्त्रयांचक्रे—the inst. in the sense of करण——he invited him by means of the Royalty i. e. for the sake of the Royalty, to accept the Royalty. अनुच्छिष्ट° उच्छिष्ट—is what remains of food after one has partaken of it=the leavings of a table ; hence what is left after being enjoyed; and hence this conveys the idea of its being defiled. But the wealth (संपद्) of the Realm (लक्ष्मी) was not so defiled as भरत did not accept लक्ष्मी, did not touch her. अकृत°—अकृतः श्रियाः परिग्रहो येन. परिवेत्—a younger brother marrying before his elder brother married. He is regarded as a great sinner. Cf. हारीत—ज्येष्ठेऽनिर्विष्टे कनीयान निर्विशन् परिवेत्ता भवति ।...... ते सर्वे पतिताः । So we are told in the भागवतपुराण IX. 22-12 that the kingdom of शंतनु, who began to reign before his elder brother देवापि, was visited by a drought which lasted twelve years. पादुके राज्याधिदेवते—even to this day the wooden sandals of a deity or saint or their imitations in stone or metal are worshipped by devotees.

18. नन्दिग्राम—a village near अयोध्या. We are told in the रामायण—अयोध्या° 115. 13-24. that Bharata did not enter the city but stayed at नन्दिग्राम awaiting Rāma's return from exile, ruling the kingdom as his regent. न्यासमिव—as a deposit, as a sacred trust. Cf. प्रतिमा IV. 25. पादोपभुक्ते तव पादुके म एते प्रयच्छ प्रणताय मूर्ध्ना । यावद् भवानेष्यति कार्यसिद्धिं तावद् भविष्याम्यनयोर्विधेयः ॥ अभुनक्--the परस्मै. shows that he merely protected it and did not enjoy it; in the sense of "enjoying" भुज् takes आत्मनेपद—according to "भुजोऽनवने"

19. दृढभक्ति:-Mallinātha gives a detailed discussion as to the correct way of dissolving this compound. The word भक्ति: is included in the प्रियादि class and so it is not open to us to dissolve the compound as दृढा भक्ति: यस्य—for that will give the form दृढा भक्तिः and not दृढभक्तिः—as the पुंवद्भाव of the first member of a compound which is feminine is prohibited in the case of words of this class. So the compound should be dissolved as दृढं भक्तिः यस्य—where the gender of the first word is not emphasised on the principle सामान्ये नपुंसकम् । According to भोजराज, however, the word भक्ति included in the प्रियादि class is derived from भज् + क्तिन् कर्मणि as in the example भवानीभक्तिः and not the word भक्ति which is derived from भज् + क्तिन् in the sense of भाव and in दृढभक्तिः it is this latter sense of भाव which the word भक्तिः conveys and hence the पुंवद्भाव is allowed. प्रायश्चित्तम्—This word is thus explained—प्रायो नाम तपःप्रोक्तं चित्तं निश्चय उच्यते । तपोनिश्चयसंयोगात् प्रायश्चित्तमितीर्यते ॥ So it is प्राय + चित्त, the स् being added by the वार्तिक—प्रायस्य चित्तिचित्तयोः on Pāṇini VI. 1. 157. (पारस्करप्रभृतीनि च संज्ञायाम् ।)

20-21. वन्येन—वनभवेन—वन + य (त्) forest-food. वर्तयन्—Pres. part. from वृत् 10 conj to subsist on. वृद्धेक्ष्वाकुव्रतम्—for the idea cf. गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् । III. 70. ; also दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥ VIII. 11 So in the उत्तरराम I. 22. पुत्रसंक्रान्तलक्ष्मीकैर्यद्वृद्धेक्ष्वाकुभिः धृतम् । धृतं बाल्ये तदार्येण पुण्यमारण्यकं व्रतम् ॥ प्रभाव०—प्रभावेण स्तम्भिता छाया यस्य । Rāma by his divine power fixed the shade of the tree and did not allow it to shift and change while he slept. किंचिदिव—As Rāma was divine, he knew no fatigue; hence the इव—showing that he appeared to be slightly fatigued, but was not really so.

22. ऐन्द्रिः=इन्द्रस्य पुत्रः । इन्द्र + इ (ञ्). Why is a 'crow' described as ऐन्द्रिः is not known. Apte gives the meaning of

"a crow" for the word. The story is told in the पद्मपुराण, and Kālidāsa seems to be indebted to it for the story. The Rāmāyaṇa does not give it, and although a different version of it is met with in the Bengal recension of the Rāmāyaṇa yet it is considered to be an interpolation. पौरोभाग्यम् । abstract noun from पुरोभागिन्—The word first means 'one who takes the first share or more than his proper share' (पुरो भागः यस्य सः) i. e. a grasping character. Cf. विक्रमो. III: मा मां पुरोभागिनीति समर्थयसि । Hence secondarily it means "a censorious, malevolent person," as also "One who is given to the habit of finding faults with others." दोषैकदृक् पुरोभागी । अमर. So the crow had the impudence to find fault with Rāma's नखक्षतs and wished to complete what Rāma had left incomplete. Cf. दिनकरभुक्तस्त्रिया हि काकपदाकारैर्नखपदैर्भवितव्यम् । रामेण दत्तानि नखपदानि तथा न सन्तीति दोषैकदर्शित्वं प्रकटयन्निव स्तनौ विदारितवान् इत्यर्थः । According to हेमाद्रि some read the following verse in place of this verse:—मृगमांसं ततः सीतां रक्षन्तीमातपे शठः । पक्षतुण्डनखाघातैर्बबाधे वायसो बलात् ॥

23-24. इषीकास्त्रम्—a reed-missile. एकनेत्रव्ययेन—So we have the popular belief that the crow has but one pupil for both the eyes, and it darts it from eye to eye. There is an innocent confusion between a crow and a Kokil by the विदूषक in the स्वप्नवासवदत्त when he refers to the belief—अयन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः । स्वप्न० IV.

36-37. उत्सुकसारङ्गाम्—the adj. is proleptic, and describes how the deer felt at Rāma's departure from चित्रकूट. Here is, therefore, an anticipatory use of a predicative word as attributive.

25-27. आतिथेयेषु—hospitable—अतिथिषु साधुः आतिथेयः—अतिथि + एय (ढञ्); words so formed are पाथेय, वासतेयी (रात्रिः) and स्वापतेय. ऋक्षेषु वार्षिकेषु—वर्षासु भवं वार्षिकम्, वर्षा—इक (ठक्). These are the ten asterisms of the rainy-season आर्द्रा, पुनर्वसु, पुष्य, आश्लेषा, मघा, पूर्वा, उत्तरा, हस्त, चित्रा and स्वाति.

लक्ष्मीरिव etc. The poet fancies that it was the goddess Lakṣmī herself who, in the from of सीता, followed Rāma although she was forbidden by कैकेयी to do so. अनसूयाति०—This same unguent is referred to later XIV 14. स्फुरत्प्रभामण्डलमानसूयं सा विभ्रती शाश्वतमङ्गरागम् ॥ etc.

28-30. संध्याभ्रकपिश:—कपिश is brown, reddish-brown and not black as given in the translation. This is a usual description of demons. Cf. शाकुन्तल III. 26. छायाश्चरन्ति बहुधा भयमादधानाः संध्यापयोदकपिशाः पिशिताशनानाम् ॥ The story of विराध is narrated in the अयोध्याकाण्ड 7-8. नभोनभस्ययोः—नभस् is श्रावण and नभस्य is भाद्रपद. "The fall of rain between these two months is certain. Virādha taking away Sītā from between Rāma and Lakṣmaṇa i. e. seizing her when they were present seemed to be as violent as drought that takes off, as it were, the rain between Srāvaṇa and Bhādrapada." काकुत्स्थौ—the descendants of ककुत्स्थ—a title of पुरञ्जय of the sun-descended race so called because he rode on the hump of Indra in the form of a bull when fighting for the gods. Cf. VI. 71. महेन्द्रमास्थाय महोक्षरूपं etc. पुरा दूषयति—पुरा used with the present gives the sense of the future—दूषयिष्यति। As Pandit points out the reason given here for burying विराध is invented by the poet, for according to the Rāmāyaṇa the demon was buried at his own request.

31-33. कुम्भजन्मन:—So in iv. 21. he is referred to as कुम्भयोनिः—प्रससाद उदयादम्भः कुम्भयोनेर्महौजसः etc. The reference is to the Paurāṇic story of अगस्त्य's birth from a pitcher (कुम्भ). Agastya was the son of Mitra and Varuṇa. When these gods saw the celestial nymph Urvaśī, their passions were roused and their semen fell partly in a pitcher and partly outside it. Agastya was born from that portion which fell inside, and Vasiṣṭha from that which fell outside. अनपोढस्थितिः—This is to be taken in two ways with Rāma and विन्ध्य—न अपोढा स्थितिः येन—with Rāma it means, "who did not transgress the proper bounds, the bounds of conduct" while with विन्ध्य "who remained in his natural position", there being an allusion to the Paurāṇic legend of how the mountain was required to assume his normal position by Agastya, his Guru who went South and never returned from there. Vide VI. 61 विन्ध्यस्य संस्तम्भयिता महाद्रेः । etc.

रावणावरजा–अवरजा–अवरस्मिन् (काले) जाता—A younger sister; this was शूर्पणखा, the half-sister of Rāvaṇa and sister of Khara. निदाघार्ता व्यालीव—The torment of love is often compared by poets to that of the heat of summer (निदाघ). Cf. समस्तापः कामं मनसिजनिदाघप्रसरयोः । शाकु० III. 7. अत्यारूढो हि नारीणाम् etc. This generalisation makes the figure of speech अर्थान्तरन्यास. She wooed Rāma in the very presence of his wife ! For a woman, when she is overpowered by passion, does not consider whether the time is proper or otherwise (अकालज्ञ); she does not know when to make advances.

34-35. वृषस्यन्ती—explained as वृषं पुरुषम् आत्मार्थम् इच्छतीति । feminine of the prest. part. of the denominative verb from वृष. वृष + the affix य (क्यच्) before which स् is inserted in the case of words like अश्व, वृष etc.—so we have अश्वस्यति वृषस्यति etc. Vide पाणिनि VII. 1. 51. cited in the comm. "Lusting after a man, going to him with carnal appetite." Cf. रघुनन्दनं वृषस्यन्ती शूर्पणखा प्राप्ता । महावीर० V. वृषस्कन्ध —this epithet is put here for the sake of alliteration; वृषस्य स्कन्ध इव स्कन्धो यस्य । This would give वृषस्कन्धस्कन्धः- but the latter word स्कन्ध is dropped according to "सप्तम्युपमान"—etc.; if in a बहुव्रीहि compound the पूर्वपद is a locative or an उपमानवाचक, then the latter member of the compound is dropped—so we have कण्ठेस्थः कालः यस्य सः कण्ठेकालः, मृगस्य नयने इव नयने यस्याः सा मृगनयना। Cf. व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः। I. 13. नदीवोभय etc. Here is a very beautiful comparison. Her going to Lakṣmaṇa and then returning to Rāma after his rejection of her is compared to the current of a river which alternately sweeps either bank. Cf. a similar idea in the अविमारक attributed to भास—कुलद्वयं हन्ति मदेन नारी कूलद्वयं क्षुब्धजला नदीव ॥ अविमा॰ I. 3.

उभय॰—उभे कूले भजति इति। according to कैयट as cited by मल्लिनाथ in his comm. on उभयपक्षविनीतनिद्राः V. 72. the word उभ becomes उभय when compounded; उभ is used only in the dual: while उभय though dual in sense is used in the sing. or plural but not in the dual.

36-38. क्षणसौम्या—for she had assumed the form of a lovely maiden for the time being—she was विकृता i. e. मायाविनी as the poet describes her in 39. संरम्भः—agitation with the Ocean's tide, and rage, anger with शूर्पणखा. The Ocean's tide swirling up at moonrise is a common idea, cf. निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिबतः सुताननम्। महोदधेः पूर इवेन्दुदर्शनाद् गुरुः प्रहर्षः प्रबभूव नात्मनि ॥ III. 17. निवातः-निरुद्धः वातः निवातः तेन स्तिमिताम्—Sleeping in the absence of wind. कृतम्—this (thy) act. नाम्नः सदृशम् the form she assumed well accorded with her name. She was शूर्पणखा—One who had nails like winnowing baskets. शूर्पाणीव नखा यस्याः सा। a compound ending in नख and मुख does not take the feminine affix ई, when it forms a name (संज्ञा) according to नखमुखात् संज्ञायाम्। पाणिनि IV. 1. 58.

39–40. विकृता explained by मल्लिनाथ as मायाविनी a demoness was full of magic wiles. It also means "Offended, angered." वैरूप्यपौन॰ By cutting off her nose and ears he gave her awful form a repetition i. e. superfluity of ugliness.

41—42. वेणु॰ वेणोरिव कर्कशानि पर्वाणि यस्याः सा—Having joints (पर्वन्) hard like reed or bamboo. अतर्जयत्—तर्ज् is Ātm. but is used in the Parasm. also, because according to the commentator the rule of Pāṇini by a ज्ञापक i. e. implication allows the use of the root in the Parasm.

जनस्थानम्—A part of the Daṇḍaka forest; the etymology might suggest that it was that part of it which was inhabited whether by Rākṣasas or others, and in fact it was the residence of the demons खर and दूषण. तथाविधम्—तथा विधा यस्य तम्। i. e. स्वाङ्गच्छेदात्मकम्—Of that sort viz. the cutting away of the limbs of her person. रामोपक्रमम्—रामेणादौ उपक्रान्तम्—उपक्रम means the first beginning: what has been set on foot by some one for the first time. According to the Sūtra II. 4. 21. cited by the com. a तत्पुरुष compound ending in उपज्ञा or उपक्रम is neuter when the idea of "firstness" is to be conveyed—thus पाणिनेः उपज्ञा पाणिन्युपज्ञं ग्रन्थः। नन्दोपक्रमं द्रोणः। So रामोपक्रमं पराभवः, तम्। So the literal translation should be "She told them the new manner, of that sort, of heaping insults on the demons, started by Rāma."

43–44. रामाभियायिनाम्—रामम् अभियान्ति इति रामाभियायिनः तेषां—रामम् अभिद्रवताम्। अमङ्गलम्—the sight of a person whose face is mutilated is held as an evil omen.

उदायुधान्—उद्गतानि आयुधानि येषां तान्। with uplifted arms, uplifted weapons. निदधे etc. is a fine instance of the figure of speech दीपक, where the two कारकs viz. आशां and सीतां, as also चापे and लक्ष्मणे are connected with one क्रिया viz. निदधे which verb gives two shades of meaning when connected with either. A very effective and wonderful economy of words.

45-46. कामम्—It is true, I grant that. तावान्—they saw him to be as numerous as they themselves were: i.e.

he was so swift in his movements that he seemed to oppose every one of them; or through his divine power, he appeared to them to assume so many forms.

असज्जनेन, प्रयुक्तं and शुभाचार: are paronomastic (श्लिष्ट), the first means दुर्जन and रक्षोजन; the second means प्रेषितं and उच्चारितम्—दूषण was sent against him by the Rākṣasas, while दूषण means an evil report, a reproach, that is spread by wicked people , and the third means रणे साधुचारी, and सद्वृत्त:—One who fought well, and one who is pure of conduct.

47-48. प्रतिजग्राह—प्रतिजहार Repelled him, beat him back with his arrows. So the translation should be "Him he repelled with his arrows, as also Khara and Triśiras" and not simply "he shot his arrows at him." We have the verb used in this sense in VII. 36. प्रत्यग्रहीत्पार्थिववाहिनीं तां भागीरथीं शोण इवोत्तरङ्गः । चापात्तसं etc. Compare with this VII. 57. आकर्णकृष्टा सकृदस्य योद्धुर्मौर्वीव बाणान्सुषुवे रिपुघ्नान् ॥

शित—P. P. of शि 5. II. or शो 4. 5. तीक्ष्ण—sharp, keen. यथापूर्वविशुद्धिभि:—यथापूर्वा विशुद्धि: येषां तै: । So swift was the flight of the arrows, that they pierced their bodies, and yet retained their original purity, were not stained by the blood of those slain. We have a similar idea in IX. 61. निभिद्य विग्रहमशोणितलिप्तपुङ्खस्तं पातयां प्रथममास पपात पश्चात् ॥ आयु: पीतं रुधिरं तु etc. Here is again a beautiful दीपक; the word पीत connected with the two कारकs, आयु: and रुधिरं, gives different shades of meaning. पतत्रिभि:— पतत्त्र (a wing)+इन् a bird.

49-50. उत्कृत्ते P. P. of उद्+कृत् to cut, sever. उत्थितं etc. Because as all demons were killed, there was none that might raise his head; only headless trunks were seen standing. कबन्ध i. e. headless trunks dancing on the battle-field even after death are frequently referred to in the descriptions of battle; cf. VII. 51. वामाङ्गसंसक्तसुराङ्गन: स्वं नृत्यत्कबन्धं समरे ददर्श ॥

योधयित्वा—युद्धं कारयित्वा—a causal form—making him fight, engaging him in battle. गृध्रच्छाये—गृध्राणां छाया गृध्रच्छायम् according to छाया बाहुल्ये ॥ पाणिनि. वरूथिनी—सेना—वरूथो नाम रथगुप्ति: अस्ति अस्याम् इति an army.

51-53. दुष्प्रवृत्तिहरा—Bearer of the bad news. हरा—according to पाणिनि III. 2. ९. हरतेरनुद्यमनेऽच् । the verb हृ takes the affix अच् when the sense is अनुद्यमन (not lifting up) otherwise it will take the affix अण्—as in भारहार: धनदानुज:—रावण; the younger brother of धनद i. e. कुबेर and son of विश्रवस् the son of the sage पुलस्त्य. रक्षसा मृगरूपेण—This was मारीच, the son of ताडका. The story is told in the रामायण अरण्य० 48-49. पक्षीन्द्र—पक्षिषु इन्द्र इव । is जटायु: the King of Vultures. विघ्नित:—विघ्न: अस्य संजात: इति । from विघ्न + इत (च्). This story is given in the रामा० अरण्यकाण्ड, 56-57.

54—56. लूनपक्षम्—लूनौ छिन्नौ पक्षौ यस्य तम् । दशरथप्रीते: अनृणम्—Paying his debt to Daśaratha for his love of him; he was a friend to दशरथ having saved him by his wings when the King was hurled down by Saturn when he assailed him.

स ताभ्यां (dative) रावणहृतां मैथिलीम् आचष्ट । चक्ष्—"to tell" governs the dative of the person addressed while the thing told is put in the accusative case. संस्थित:—Died—the word is used in this sense in VIII. 72. प्रमदामनु संस्थित: शुचा नृपति: सन् etc.

व्यापत्ति:—death, अग्निसंस्कारात परा:—the rites subsequent to the rite of cremation (अग्निसंस्कार) such as the offerings of libations of water etc. to the dead, cf. VIII. 73.

57. कबन्धस्योपदेशात: "While searching for Sītā in the

forest Rāma and Lakṣmaṇa came within the grasp of a huge giant, who, as his name signifies, was without a head and legs. He had been reduced to this condition by Indra who cut his head and legs in battle, but who ordered that he should have a mouth in one of his breasts and should revert to his prestine form when Rāma and Lakṣmaṇa should come and lop off his hands. This having been done......he repaid the kindness by directing Rāma, who did not know how to proceed to recover Sītā, that he should enter into friendship with Sugriva for that purpose." Rāmāyaṇa, Araṇya, 76 cited by pandit. तुतूर्जे—there grew up; increased. So in X. 79 we have तुतूर्जे सहजं तेजो etc. समानव्यसने हरौ—हरिः is a monkey. This is सुग्रीव who was in a similar predicament, as he had lost his kingdom on account of a brother, and had his wife kidnapped.

58. हत्वा वालिनम्—The story of वालिन् is narrated in Rāmāyaṇa किष्किन्धा० सर्गs 8-11, and 12. When वालिन् fought the demon मायावी, he fled into a cave. वालिन् also entered the cave in pursuit of the demon and asked his brother सुग्रीव to guard the mouth of the cave. He stood guard for a month, when blood came out of the mouth of the cave; thinking, therefore, that his brother was dead, he shut the mouth of the cave to prevent the demon's coming out, and returning, succeeded his brother as King. वालिन्, however, returned to his city after killing the demon, and knowing what had happened, was so enraged that he deprived सुग्रीव of his kingdom and wife, and would have slain him, had he not made his escape to the ऋष्यमूक mountain which was forbidden to वालिन् । धातोः स्थाने—as in the Sūtra अस्तेर्भूः भू is the substitute (आदेश) for the root अस्. This is a pedantic simile, and Kālidāsa

is fond of using them occasionally. Cf. सोऽभवद् वरवधूसमागमः प्रत्ययप्रकृतियोगसंनिभः ॥ etc. IX. 56.

59-60. रामस्येव मनोरथाः—a beautiful poetic conceit (उत्प्रेक्षा); the monkeys despatched to the four different quarters are fancied by the poet to be the desires (मनोरथाः) of Rāma which could reach all regions of space without let or hindrance; for it is well-said नास्त्यगतिर्मनोरथानाम्। or मनोरथानामगतिर्न विद्यते। संपातिदर्शनात्—We are told in the Rāmāyaṇa (किष्किन्धा 58-59) that the monkeys sent by Sugrīva in search of Sītā having failed to get any news about her, resolved on fasting themselves to death rather than return home without having achieved their object. Sampāti, however, a brother of Jaṭāyus, informed them of the position of Laṅkā, and told them that he had seen Rāvaṇa carrying off Sītā towards that island-home of his. निर्ममः—see मल्लिनाथ. So हेमाद्रि—ममत्वात् निर्गतो निर्ममः। मम इति विभक्तिप्रतिरूपकमव्ययम्।

61-62. विचिन्वता तेन—रामायण—सुन्दरकाण्ड 15—tells that Hanumat made search for Sītā in Rāvaṇa's palace, but not finding her there, entered the garden of Aśoka trees where he met her. अभिज्ञानम्—a token, a sign of recognition अभिज्ञायते अनेन इति। प्रत्युद्गतमिव etc. The poet fancies that the tears of joy that rose in her eyes as if welcomed that token-ring. When a guest comes, one rises to receive him (प्रत्युद्गच्छति).

63. निर्वाप्य—from निर् + वा (causal) having soothed her, cheered her. अक्षवधोद्धतः—उद्धत here means "exulting" rather than proud. When Hanumat started destroying the Aśoka grove, several Rākṣasas were despatched by Rāvaṇa to prevent the act, and among these was अक्ष one of the sons of Rāvaṇa. क्षणसोढा etc.—mark that the narrative is "too compressed, too briefly allusive".

Hanumat allowed himself to be seized and disgraced by the Rākṣasas. These then set fire to his tail, when he assumed a gigantic shape and jumping from house to house, and turning his huge tail from side to side, set fire to the houses in Laṅkā. सुन्दर० 53-54

64-67. प्रत्यभिज्ञान० This was the jewel worn by Sītā in her hair which she sent back to him as a token. कृती—One who has accomplished his purpose. हृदयमिव—etc. The jewel is fancied to be the very heart of Sītā full of pure love for Rāma. हेमाद्रि remarks स्वच्छत्वादुत्प्रेक्षा । निमीलित:—मोदित: Closing of the eyes in rapture at the touch. परिक्षेप:—परिवेष:—the circle (of the ocean) परिखालघुम्—to be as narrow as a moat (परिखा)—a trench that runs close round the city-wall, cf. स वेलावप्रवलयां परिखीकृत-सागराम् । अनन्यशासनामुर्वीं शशासैकपुरीमिव ॥ रघु० I. 30 संबाध०—संबाधं यथा तथा वर्तन्ते इति—वर्तिभि: । V. L. संबाधवर्त्मभि: । This refers to their vast number so that as they marched along they crowded and blocked up the ways.

68-70. तं प्रपेदे etc. Bibhīṣaṇa's desertion to Rāma is narrated in युद्धकाण्ड 16-17. बुद्धिमाविश्य—बुद्धि नाम कर्तव्यताज्ञानम् आदिश्य (in place of आविश्य—) आविश्य—would give the sense of 'having entered his mind or thought" (बुद्धि)—that is having put the idea into his mind. काले खलु etc.—for this idea cf. काले खलु समारब्धाः फल-मश्नुते । प्लवगै:—By monkeys प्लवेन गच्छति इति प्लवगः । One who moves in jumps and bounds (प्लव) शार्ङ्गिण:—शार्ङ्गिन् is an epithet of विष्णु whose bow is made of शृङ्ग. शृङ्गस्य विकार: शार्ङ्गम्—(a bow made of horn) तदस्य अस्ति इति ।

71-73. द्वितीयम् etc. The उत्प्रेक्षा or poetic fancy is based on the fact that the monkeys were brown or tawny like gold. दिग्विजृम्भित etc. दिक्षु विजृम्भितं काकुत्स्थपौलस्त्ययोर्जयघोषणं यस्मिन् । describes पादपाविद्ध०—पादपैः आविद्धाः (भग्नाः) परिघाः यस्मिन् सः ।

the weapons used by either side. The monkeys used trees against the परिघs (iron-bars) of the राक्षसs and rocks against their मुद्गरs (maces).

74-75. रामशिरश्छेद etc. This refers to the device employed by Rāvaṇa under the belief that Sītā might yield to his desires if she knew that Rāma was killed in battle and there was in consequence no hope for her to escape from imprisonment. He asked the demon विद्युज्जिह्व to create by magic a head of Rāma and to throw it before Sītā. When this was done, Sītā fainted at the sight.

जीवितास्मि etc. She was ashamed that she had lived when she learnt that Rāma was dead. A similar sentiment occurs in कुमार IV. 21. मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति मे । वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥

76. गरुडापात etc. This refers to इन्द्रजित् (मेघनाद), the most valiant among the sons of Rāvaṇa who succeeded in binding the whole of the army of Rāma as well as the two brothers by means of नागपाशs. Garuḍa then came to the rescue and at his appearance all the snakes vanished in a moment. युद्धकाण्ड 50.

77-78. शक्त्या—by a terrible weapon made by Mayāsura. It is thus described in the युद्धकाण्ड 100......तां शक्तिमष्टघण्टां महास्वनाम् । मयेन मायाविहिताममोघां शत्रुघातिनीम् ॥ लक्ष्मणाय समुद्दिश्य ज्वलन्तीमिव तेजसा । रावणः परमक्रुद्धश्चिक्षेप च ननाद च ॥

मारुतिसमानीत etc. It was not the ओषधि that मारुति brought but the mountain itself where the plant grew. सुषेण the monkey physician gave मारुति the signs whereby to recognize the plant, but मारुति forgetting them brought the mountain गन्धमादन to where लक्ष्मण lay smitten by the शक्ति. When लक्ष्मण was made to smell it, he revived and rose up. युद्धकाण्ड 101. आचार्यकम्—आचार्यस्य कर्म । आचार्य + अक (वुन्) according to the Sūtra cited by the comm. this affix is added to polysyllabic words having य for their penultimate and having a long penultimate syllable, in the sense of "nature or action thereof." Thus रमणीयस्य भावः रामणीयकम् । He killed their husbands and then taught them how to cry. For आचार्यक cf. मालतीमा० I. 26. आचार्यकं विजयि मान्मथमाविरासीत् ।

79-81. तुल्यावस्थः स्वसुः—सुग्रीव was caught and taken to Laṅkā by कुम्भकर्ण before he had recovered consciousness. As soon as he recovered, he cut off the ears and nose of कुम्भकर्ण and managed to escape from his grasp. युद्ध. 67. टङ्कच्छिन्न etc. the huge giant whose body was blood-stained is compared by the poet to a mountain whose red mineral is chipped away with a chisel.

प्रियस्वप्नः—प्रियः स्वप्नः यस्य । He was extremely fond of sleeping. Rāma's arrow, therefore, finding that he was rudely awakened from sleep, took pity on him and sent him to a sleep from which there is no waking

84-86. वरूथिनम्—Seated in a chariot. वरूथ as already explained means a kind of guard for a chariot, but here by लक्षणा stands for the chariot itself.

हरियुग्यम्—हरि (bay-coloured) + युग्य (a horse) हरयः युग्याः यस्य तम् । for the sūtra *vide* comm. Indra's horses are bay-coloured, and hence Indra is called हरिहयः (ix 25) हरिवाहन—(विक्रमो० III. 6)

व्योमगङ्गोर्मि etc. व्योम्नि वर्तमाना गङ्गा व्योमगङ्गा तस्याः ऊर्मयः, तासां वायुभिः । जैत्रम्—जयनशीलम् । जेतैव जैत्रः—जेतृ + अ (ण्) स्वार्थे । The addition of the affix does not add to the sense, so the affix is स्वार्थे. आमुमोच—fastened on, put on—invested him with; cf. for this sense of the verb, आमुच्यमानाभरणा चकासे । कुमार० VII. 21.

87. अन्योन्य etc. अन्योन्यस्य दर्शनेन प्राप्तः विक्रमस्य अवसरः यस्मिन् । हेमाद्रि and other commentators read वैरं, in place of युद्धं but the reading is not quite proper. चरितार्थमिव—literally

it means "Attained its meaning" i.e. seemed not in vain. Cf. for the sense of the expression रघु. X. 36. पुराणस्य कवेस्तस्य...बभूव कृतसंस्कारा चरितार्थेव भारती ॥

88. भुजमूर्धोरु० There is a variant which reads भुजोत्तमाङ्ग-बाहुल्यात् अयथापूर्वः—alone, and not surrounded by his kinsfolk (बन्धुवर्ग) as before. But एकोऽपि gives the same sense and so this would be redundant. The variant यथा पूर्वः or पूर्वं would be better. मातृवशे इव—as if he was in the midst of his kinsfolk on his mother's side. His mother belonged to a राक्षस family, and his father was a Brahmin.

स्वमुखैः etc.—This is already referred to by our poet in X. 41. Rāvaṇa practised severe penance for ten thousand years and at the end of each thousand years he cut off one of his heads. Thus when at the end of ten thousand years he was about to cut off his tenth and last head, ब्रह्मन् appeared before him and granted him a boon that he would be immune from death at the hands of any heavenly being. तुलितकैलासम्—Rāvaṇa, having deprived कुबेर of his aerial car पुष्पक, was travelling in it towards Śaravaṇa. When the car was obstructed in its progress by the heights of mount Kailāsa, नन्दिन् who was there, told Rāvaṇa to go back as God Śiva was sporting there. But slighting that God and angry at the obstruction, he began to lift the mountain from its base, whereupon it began to shake and stagger from side to side. Śiva then pressed down the mountain with his toe, and the arms of Rāvaṇa were crushed beneath it. He then set up a terrible roar that shook the worlds, whence he was given the name Rāvaṇa.

90. स्फुरति सव्येतरे भुजे—The throbbing of the right arm is supposed to foretell union with one's beloved—

वामेतरभुजस्पन्दो वरस्त्रीलाभसूचकः ॥ So in शाकु. I. 15 शान्तमिदमाश्रमपदं स्फुरति च बाहुः ॥

91-92. उरगेभ्यः इव प्रियम्—an instance of फलोत्प्रेक्षा. The news of his death was welcome to the Nāgas also, as Rāvaṇa had not spared their beautiful wives and daughters but had ravished them in his insolent lust.

वचसेव निघ्नतोः—the two combatants are compared to two disputants. As these latter refute or disprove (निघ्नतोः) the arguments of their opponents by counter-arguments (वचसा) even so each assailant rendered futile his opponent's attack by striking back at him with the same weapon. वादिनोरिव—A वादिन् disputant; it is one who enters into controversy with his rival. वाद is the taking of sides, opposing a thesis by a counter thesis—प्रमाणादि—नियमेन पक्षप्रतिपक्षयोः परिग्रहः वादः। संरम्भः—Zeal, ardour. It is elsewhere used in the sense of rage संरम्भं मैथिलीहासः क्षणसौम्यां निनाय ताम्। XII. 36.

93. विक्रमव्यतिहारेण—Owing to an alternation (व्यतिहार) of their valour (विक्रम); owing to an alternate (display) of their valour. अन्तरा—मध्ये according to अन्तरान्तरेण युक्ते पाणिनि II, 3.4. we expect accusatives in place of the genitives द्वयोः and वारणयोः but अन्तरा is not to be conne- cted with द्वयोः and hence is not a कर्मप्रवचनीय. वेदिः—वेधा- कारा भित्तिः—a wall raised up between two fighting ele- phants to prevent the frightful crash that would other- wise ensue.

94-96. कृत and प्रतिकृत—action and counteraction, assault and repulsion. शरव्रात—व्रात means समूह—a volley, collection. वैवस्वत is यम the god of death, son of विवस्वत् (the Sun) by his wife संज्ञा। कूटशाल्मलिः—is the thorny tree called in Marathi Sāvarī; here by लक्षणा it is used in the sense of "the iron mace of यम resembling the tree".

ताम् आशां च etc. notice the beautiful दीपक here: the two कारकs ताम् and आशां are connected with one क्रिया—चिच्छेद—which latter gives two shades of meaning—breaking into pieces the mace (तां) and shattering the hopes (आशां) of the enemies. कदलीसुखं to be taken as adverbial; vide comm.

97-99. एकधनुर्धरः—A matchless archer. प्रियाशोक etc. vide the comm. for the विग्रह of this compound. शोक is often spoken of as a शल्य or शङ्कुः; cf. VIII. 88. तस्य प्रसह्य हृदयं किल शोकशङ्कुः etc. वपुर्महोरगस्येव—a usual comparison with कालिदास—a weapon is often compared to a cobra; cf. वायव्यमस्त्र शरधिं पुनस्ते महोरगः श्वभ्रमिव प्रविष्टम् ॥ विक्रमोर्वशीय I.17. कराल—awful, fierce.

100-101. बालार्क etc. the orifices of the necks covered with blood are compared by the poet to the images of the morning sun broken up by waves.

पुनः संधान etc.—for according to the Rāmāyaṇa युद्ध० 107-53-57—As soon as Rāma cut off one head of Rāvaṇa, another sprang up in its place, this happening a hundred times. दिनकर however explains thus:—प्राग्महेश्वरतोषाय शिरांसि छिन्नानि पुनरपि तथा जातानि तथेदानीमपि भविष्यन्तीति शङ्कया तेषां विश्वासाभावः।

102. Construe:—अथ मदगुरुपक्षैः अलिवृन्दैः लोकपालद्विपानां गण्डभित्तीः विहाय अनुगतं सुरभि सुरविमुक्तं पुष्पवर्षं पौलस्त्यशत्रोः उपनतमणिबन्धे मूर्ध्नि पपात।

The लोकपालs are the guardians of the eight quarters (अष्टदिकपालs)—they are इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुन्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ And the elephants belonging to these are: ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः। पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥ मणिबन्ध is the jewelled crown, to be thus explained: मणयो बध्यन्ते अत्रासौ। चारित्रवर्धन explains it as राज्याभिषेकसंबंधी शिरोरत्नम्।

103. Construe:—हरेः यन्ता सपदि संहृतकार्मुकज्यम् अनुष्ठितदेवकार्यं

राघवम् आपृच्छ्य नामाङ्करावणशराङ्कितकेतुयष्टिं हरिसहस्रयुजं रथम् ऊर्ध्वं निनाय। नामाङ्क etc. नाम एव अङ्कः येषां ते नामाङ्काः। नामाङ्का. ये रावणशराः तैः अङ्किता केतुयष्टिः यस्य तम्। We are told in VII. 38. that the arrows of warriors were graven with their names; बाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः॥ So in विक्रमो० V. 7. the arrow that hit the vulture is recognized as that of आयुस् the son of पुरूरवस् and उर्वशी from the name it bears—कुमारस्यायुषो बाणः प्रहर्तुः द्विषदायुषाम्। हरिसहस्र० हरीणां (वाजिनां) सहस्रेण युज्यते इति। "the usual number of Indra's horses is seven. The number one thousand is not according to the mythic representation of Indra's character but is merely a poetic exaggeration."—Pandit. Kale suggests that हरि may be taken to mean "a ray"—so that the expression may be understood to mean "streaming with a thousand rays."

104. Construe:—रघुपतिः अपि जातवेदोविशुद्धां प्रियां प्रगृह्य प्रियसुहृदि बिभीषणे वैरिणो श्रियं संगमय्य रविसुतसहितेन ससौमित्रिणा तेन अनुयातः भुजविजितविमानरत्नाधिरूढः पुरीं प्रतस्थे॥

The metre of this stanza is तारा or तारका thus described त्र्यधिकदशयतिर्ननौ रौ भवेतां ररौ तारका॥ It is also called नाराच—defined as इह ननरचतुष्कसृष्टं तु नाराचमाचक्षते॥

जातवेदोविशुद्धाम्—जातवेदस् is "fire" explained thus: जातं वेदः धनं ज्ञानं वा यस्मात्। जात+विद्+the affix अस् (असुन्) जातवेदसि विशुद्धा। Proved pure in fire. The युद्धकाण्ड 115-118 narrates the fire ordeal of Sītā; and this fire-ordeal is so often referred to by poets dealing with the story of Rāma. Cf. उत्तरराम. I. 40. हा हा धिक् परगृहवासदूषणं यद्वैदेह्याः प्रशमितमद्भुतैरुपायैः॥ So again in XIV. 61. Sītā in her message to Rāma refers to it—वाच्यस्त्वया मद्वचनात्स राजा वह्नौ विशुद्धामपि यत्समक्षम्॥ रविसुत०—This is सुग्रीव. The उत्तरकाण्ड of the रामायण thus explains the genesis of सुग्रीव—Brahman, engaged in the practice of Yoga, happened one day to drop a tear of joy, which falling on the ground produced a male monkey—the first of his race. This monkey one day beheld his own reflection in a stream. Thinking it to be an enemy, he jumped into the stream, and when he came out he found himself metamorphosed into a beautiful damsel of the race of monkeys. The God Sun was enamoured of her, and his semen fell upon her neck (ग्रीवा) and produced a monkey that was then named सुग्रीव.

CANTO XIII

Construe:—अथ गुणज्ञः स रामाभिधानो हरिः आत्मनः शब्दगुणं पदं विमानेन विगाहमानः (सन्) रत्नाकरं वीक्ष्य मिथः जायाम् इति उवाच।

आत्मनः पदम् = विष्णोः पदम् = विष्णुपदम्। A periphrastic expression meaning 'the sky' used with reference to the identification of Rāma with Viṣṇu (रामाभिधानः हरिः i.e. विष्णुः) But Viṣṇu has three Padas or places, hence the qualification शब्दगुणं—having sound for its quality—for according to नैयायिक conceptions, sound is the specific quality of the ether or the sky. (आकाशस्य तु विज्ञेयः शब्दो वैशेषिको गुणः॥ भाषापरिच्छेद 44). The reference is to the Pauranic legend of Viṣṇu's taking three strides and covering the earth with his first stride, the sky with his second, and the head of बलि by his third in his Vāmana incarnation. This Pauranic myth is based upon the natural phenomenon of the Sun-God covering the entire expanse of the sky with three steps, rising in the East, ascending to meridian height at noon and sinking in the West described in the Rigveda thus—त्रीणि पदा विचक्रमे विष्णुर्गोपा अदाभ्यः। The same legend is alluded to in VII. 53. रत्नाकर—*lit.* the Store-house of gems—means the ocean. Cf. रत्नेषु लुप्तेषु बहुष्वमर्त्यैरद्यापि रत्नाकर एव सिन्धुः॥ विक्रमाङ्क॰ I. 12.

2. Construe:—वैदेहि आ मलयात् मत्सेतुना विभक्तं फेनिलम् अम्बुराशिं छायापथेन (विभक्तं) शरत्प्रसन्नम् आविष्कृतचारुतारम् आकाशम् इव पश्य।

आ मलयात्—As far as the मलय mountain i.e. its southern extremity, फेनिलम्—फेनवन्तम्, फेन—इल (च्) which is a possessive affix. छायापथ—the band or path of light (छाया)—is the milky way known as आकाशगङ्गा. The comparison of the dark sea covered with foam with the deep blue sky spangled with the clustering stars is strikingly original and very happy.

3 Construe:—यियक्षोः गुरोः मध्ये तुरंगे कपिलेन रसातलं संक्रमिते तदर्थमुर्वीम् अवदारयद्भिः नः पूर्वैः अयं परिवर्धितः किल॥

गुरोः—Of (their) father—सगरः यियक्षोः—*Gen. Sing.* of यियक्षुः a desiderative noun from यज् (यियक्षति). कपिलेन etc. although the horse was carried off by Indra, the poet says so, following the belief of the sons of Sagara who finding the horse by the side of the sage took him to be the thief. *Vide* मल्लिनाथ. When सगर began to perform his hundredth horse-sacrifice, his horse was carried off by Indra to the nether world although the sixty-thousand sons of सगर guarded it; then tracing the horse by the print of his hoofs they came to a chasm, and excavating it they descended into the पाताल where they found the horse beside the sage कपिल. They accused him of theft whereupon getting angry he consumed them to ashes. भगीरथ the great-great-grandson of सगर then brought down to earth the Ganges from Heaven and filled the cavity they had dug up with its waters that these might purify the ashes of his sixty thousand ancestors. So the chasm was called सागर. This is properly the Bay of Bengal where the Ganges empties itself, but the word is used to mean "the Ocean." The legend is referred to by भवभूति in his उत्तरराम. I. 23. तुरगविचयव्यग्रानुर्वीभिदः सगराध्वरे etc.

4. The construction is simple.

गर्भं दधति—Referring to the evaporation of the waters of the sea by the rays of the Sun. The गर्भ is the vapour held in suspension in the atmosphere. For the idea cf. X. 58. सौरीभिरिव नाडीभिरमृताख्याभिरम्मयः ॥ So in Rāmāyaṇa किष्किन्धा 28-3. We have नवमासधृतं गर्भं भास्करस्य गभस्तिभिः । पीत्वा रस समुद्राणां द्यौः प्रसूते रसायनम् ॥ विवृद्धिमत्रा etc. reference to the pearls that grow at the bottom of the Sea; cf. कुमार II. 37. तस्योपायनयोग्यानि रत्नानि सरितांपतिः । कथमप्यम्भसामन्तरा निष्पत्तेः प्रतीक्षते ॥. अविन्धनं वह्निः—The वाडव fire. प्रह्लादनं ज्योतिः—The moon, churned from the bottom of the Sea. Cf. यथा प्रह्लादनात् चन्द्रः प्रतापात्तपनो यथा । etc. IV. 12.

5-6. The construction of both stanzas is simple. तां तां—The repetition expresses a variety of forms or states through which it passes. ईदृक्तया इयत्तया वा—ईदृक् (of this form or nature) तस्य भावः तया=प्रकारतः। इदं प्रमाणम् अस्य इयान् (of this measure or extent) तस्य भावः तया=परिमाणतश्च.

युगान्तोचितयोगनिद्रः पुरुषः लोकान संहृत्य अमुम् अधिशेते ।—युगान्ते उचिता (परिचिता) योगनिद्रा यस्य सः। Who sleeps his accustomed sleep of meditation. It is a sleep characterized by meditation, in which consciousness is not lost. अमुम् अधिशेते—अधि + शि governs the accusative of the noun indicating the place where one sleeps—so अमुं रत्नाकरम्=अधिशेते Sleeps on this ocean. प्रथमेन धात्रा—the first creator is Brahman so called because he himself created ten प्रजापतिs for the work of creation. Vide मनु॰ I. 34-35.

7. Construe—पक्षच्छिदा गोत्रभिदा आत्तगन्धाः महीध्राः शतशः शरण्यम् एनं परेभ्यः उपप्लविनः नृपाः धर्मोत्तरं मध्यमम् इव आश्रयन्ते ।

पक्षान् छिनत्ति इति पक्षच्छिद् ।; गोत्रान् (mountains) भिनत्ति इति गोत्रभिद् । Both are found by the addition of the affix क्विप् to the root which then is dropped. गोत्रभिद् "The cleaver of mountains " is Indra who is described in the Veda as clearing the cow-pens and letting off the cows-which was an allegorical representation of the phenomenon of the fall of rain from clouds. गोत्र literally means a cow-pen—गावः त्रायन्ते अत्र। The clouds that confine the rain—the cows of heaven—are such cow-pens. This original significance, however, of the myth was lost sight of, giving rise to the other myth of Indra's cleaving the mountains through a misunderstanding of the word गोत्र. आत्तगन्धाः—हृतगर्वाः अभिभूताः। the expression is used in the शाकुन्तल after VI. 25. केन आत्तगन्धः माणवकः। शरण्यम्-शरणसमर्थम्. शरणे साधुः शरण्यः। उपप्लविनः-उपप्लवः (Harassment) एषां विद्यते इति। Those who are harassed. धर्मोत्तरम्-धर्मेण उत्तरः तम्-धर्मः उत्तरः यस्य तम्। One who is conspicuous by his (sense of) duty; who places duty above all other things. मध्यम translated as "a natural" may have been used by Kālidāsa in the technical sense of the head of a circle of kings—राजमण्डल). Cf. उपगतोऽपि च मण्डलनाभितां etc. IX. 15.

8. Construe:—आदिभवेन पुंसा रसातलात् प्रयुक्तोद्वहनक्रियायाः भुवः प्रलयप्रवृद्धम् अस्य अच्छम् अम्भः मुहूर्तं वक्त्राभरणं बभूव॥ The reference is to the वराह incarnation of Viṣṇu. प्रयुक्तोद्वहन etc. प्रयुक्ता उद्वहनस्य क्रिया यस्याः। Which was subjected to the operation of lifting—i. e. which was upraised. This also suggests उद्वहन i.e. marriage and the earth is like a maiden who covers her face in bashfulness by a veil which in the present case is the swelling waters of the sea. वक्त्राभरणम्- seems to be a misreading—the proper expression being वक्त्रावरणम्।

9. The const. is simple. The sea is represented as a lover dallying with his river-brides, kissing them and allowing himself to be kissed by them. So the rivers are प्रगल्भ i.e., प्रौढनायिकाs (those who are bold in love) as opposed to मुग्धा i.e. newly-married and therefore timid brides. पाययते according to the rule निगरणचलनार्थेभ्यश्च—roots

having the sense of "swallowing, moving" take the *Parasm.* in the causal even when the fruit of the action goes to the agent. So the form should be पाययति—but according to the सूत्र—न पादम्याङ्यमाङ्०पा० १.३.८९ cited by मल्लिनाथ "the roots पा to drink, दम् to tame etc. do not take the *parasm.*" and so we have पाययते.

10-11. Construe :—अमी तिमयः विवृताननत्वात् ससत्त्वं नदीमुखाम्भ आदाय संमीलयन्तः सरन्ध्रैः शिरोभिः जलप्रवाहान् ऊर्ध्वं वितन्वन्ति ।

तिमयः:—Probably whales—vide मल्लिनाथ As they close their jaws the water is spouted up from the orifices in their heads. मातङ्गनक्रैः—मातङ्गाकारैः नक्रैः । a compound of the शाकपार्थिवादि Class.

12. Construe:—वेलानिलाय प्रसृताः महोर्मिविस्फूर्जथुनिर्विशेषाः एते भुजंगाः सूर्यांशुसंपर्कसमृद्धरागैः फणस्थैः मणिभिः व्यज्यन्ते ।

वेलानिलाय—i.e. वेलानिलं पातुम् । To drink in the breeze from the shore-line (वेला). महोर्मि etc. महोर्मीणां विस्फूर्जथुः तस्मात् निर्विशेषाः—Indistinguishable from the swirling (विस्फूर्जथुः) of the waters. The word विस्फूर्जथुः is formed on the analogy of वेपथुः from वेप्, श्वयथुः from श्वि, स्फूर्जथुः from स्फूर्ज् etc. Vide मल्लिनाथ.

13-14. अधरस्पर्धिषु—अधरेण स्पर्धन्ते इति अधरस्पर्धिनः तेषु । That vie with thy lips—are as red as thy lips. ऊर्ध्वाङ्कुर etc. ऊर्ध्वाश्च ते अङ्कुराः च तेषु प्रोतं मुखं यस्य ।

As the conch-shells were splashed forcibly upon the coral-reef their openings got fixed up into the projecting points of the corals and hence could but slowly drift away. प्रवृत्तमात्रेण पयांसि पातुम्—referring to the formation of a cloud through evaporation. The column of vapour over the eddy began to whirl round, presenting the appearance of a churning-rod that is turned round. So the उत्प्रेक्षा.

15. The commentator gives the bare construction. अयश्चक्र the sea from a distance looked like an iron-wheel.

अयसः चक्रम् अयश्चक्रं तेन सदृशः तस्य । Cf. स्युरुत्तरपदे त्वमी । निभसकाशनीकाशप्रतीकाशोपमादयः—अमर. These words when forming the latter members of compounds express सादृश्य. These are नित्यसमास, as the words cannot be separately used but only when compounded. Some give the following additional verse after this:—निर्स्त्रिशकल्पस्य निधेर्जलानामेषां तमालद्रुमराजिनीला । दूरादरालभ्रु विभाति वेला कलङ्कलेखामलिनेव धारा ॥

16-18. संभावयति—मण्डयति Decorates. आयताक्षि—आयते अक्षिणी यस्याः सा आयताक्षी. दिनकर and वल्लभ read आयताक्षम् and construe it attributively with आननम् । विम्बाधर—This should be dissolved as a compound of the शाकपार्थिव class—बिम्बाकारो विम्बतुल्यो वा अधरः बिम्बाधरः । Otherwise if dissolved as विम्ब इव अधरः the compound would be अधरविम्बः like मुखकमलम् । सैकत°—सैकत is formed from सिकता + अ (ण). सिकताः सन्ति अस्मिन्प्रदेशे इति । फलावर्जित etc. The araca-palm bending beneath the burden of their fruit. Kale remarks that "the areca palm grows straight up and is not bent down by its. fruit. So it seems Kālidāsa had not seen it personally." But we have the evidence of भवभूति—who in his मालतीमाधव VI. 19 describes the trees as bent down—ताम्बूलीपटलैः पिनद्धफलितव्यानम्रपूगद्रुमाः ॥ Did भवभूति blindly follow कालिदास ? करभोरु—Voc. Sing. of करभोरू—there is a different explana- tion from that given by मल्लिनाथ for this word. करभ is taken to mean the trunk of an elephant which is round and tapering and therefore may have suggested to the poet its likeness with the thighs. Kālidāsa thinks of the trunk as an उपमान for the thigh in कुमार I. 36. नागेन्द्रहस्तास्त्वचि कर्कशत्वात्...जातास्तदुर्वोरुपमानबाह्याः ॥ So also राजशेखर uses the epithet द्विरदराजनासोरु in विद्धशालभञ्जिका and we get द्विरदनासोरुः in भट्टि. IV. 17. The अमरकोश, however, does not assign the meaning to the word; for the compound, vide मल्लिनाथ. निष्पततीव—for a similar idea cf. शाकुन्तल VII. शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी etc.

19-20. सुराणां पथा—the path of the Gods which is higher than the region of the clouds. पतताम्—of the birds. सचरते—as the comm. observes सम्+चर् takes the *Ātm.* when used with a noun in the *instr.* case—पथा संचरते। °दानगन्धिः-मल्लिनाथ remarks in his commentary on IV. 45. (गजदानसुगन्धिना) that the form सुगन्धि is not correct, for the समासान्त इ (सुगन्धि) occurs only where the गन्ध is natural; the smell of ichor is not the natural smell of wind, and hence the form should have been °दानगन्धः। But according to the best authorities on grammar the form is perfectly correct. त्रिमार्गगा is the triple-streamed Ganges. विमर्द suggests "close contact." For the idea cf. IX. 68 तस्य...स्वेदमाननविलग्नजालकम्। आचचाम सतुषारशीकरो भिन्नपल्लवपुटो वनानिलः॥ also कुमार VIII. 25. तस्य जातु....प्रियाक्लमम्। आचचाम सलवङ्गकेसरश्चाटुकार इव दक्षिणानिलः॥

21-22. चण्डि O irate one: it is nothing more than a term of endearment; it indicates one who has a high sense of dignity. आमुञ्चति Gives, offers or places, fixes on. Cf. XII. 86 मातलिस्तस्य माहेन्द्रमामुमोच तनुच्छदम्॥ अपोढविघ्नम्—अपोढाः विघ्नाः यस्मात् तत्। Which is now free from dangers. चीरभृतः—चीराणि बिभ्रति इति—Wearing barks, bark-clad. यथास्वं—स्वं स्वम् अनतिक्रम्य—each occupying his own.

23-25. त्वच्चरणारविन्द etc. A beautiful उत्प्रेक्षा—the anklet lying mute on the ground is fancied as struck dumb with sorrow at separation (विश्लेष) from Sītā's lotus-feet. स्थली—A natural level spot, a glade. आवर्जितपल्लवाभिः—(with their branches) whose leaves were drooping; the dumb creepers sympathising with him, showed him the way by bending their leaves in the direction. This is of course "Pathetic fallacy," where human feelings are attributed to inanimate nature. अगतिज्ञम्—गत्यनभिज्ञम्—One who does not know the destination, or the way she went. उत्पक्ष्मराजीनि—उद्गता पक्ष्मणां राजिः येषां तानि ।

26-28. माल्यवतः—"Mythically the माल्यवान् is one of the mountains that rise from the base of the Meru."—Pandit. Its identity is not established. But as Rāma is described to have lived there after he killed Vālin, it must be some mountain-range in the South. अम्बरलेखि—अम्बरं लिखति इति ।—Scratching, touching the sky. Cf. प्रासादम् अभ्रंलिहम् । XIV. 29.

नवं पयो etc. The line is a beautiful instance of the figure दीपक, विसृष्टं being connected with the कारकs पयः and अभ्र as also with घनैः and मया. कादम्बम्—the flower of the कदम्ब tree which bursts into bloom at the rumbling of fresh clouds. Cf. मेघ I. 25 त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः। असह्यानि All these things which are in themselves so agreeable become hateful to a person severed from the loved one as they are excitants of passion. कम्पोत्तरम्—कम्पः उत्तरः यस्मिन्—full of tremor. For the sense of उत्तर *vide* 7 (धर्मोत्तरम्). दिनकर remarks "घनगर्जितभीतेः सकम्पया त्वया क्रियमाणमिति यावत्." The कम्प may, however, be taken to refer to the सात्त्विकभाव वेपथुः—cf. कुमार. III. 17. शिरसा प्रणिपत्य याचितानि उपगूढानि सवेपथूनि च ।। उपगूढम्—An embrace. गुहाविसारीणि—गुहासु विसरन्ति इति तच्छीलानि । cf. गुहानिबद्धप्रतिशब्ददीर्घम् । II. 28. वसुधाधरकन्दराभिसर्पी प्रतिशब्दोऽपि etc. विक्रमो॰ I. 15.

29. Construe:—यत्र विभिन्नकोशैः नवकन्दलैः आसारसिक्तक्षितिबाष्पयोगात् विडम्ब्यमाना ते विवाहधूमारुणलोचनश्रीः मामक्षिणोत् ।। The vapour rising from the hot earth after a rain-shower resembles the smoke rising from the altar-fire at the marriage-rite. Cf. विक्रमोर्व॰ IV. 5. आरक्तराजिभिरियं कुसुमैर्नवकन्दलीसलिलगर्भैः कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः । The कन्दली is the plant called कर्दल in Marathi. विडम्ब्यमाना—अनुक्रियमाणा being imitated. विवाहधूम etc.—The smoke of the sacrificial

fire has to be inhaled by a married pair—cf. VII. 27. वधूमुखं पाटलगण्डलेखमाचारधूमग्रहणाद्बभूव ॥

30. उपान्तवानीर etc. उपान्ते वानीराणां वनैः उपगूढानि ॥ आलक्ष्य etc.आलक्ष्याः (Slightly visible, because of the distance)। पारिप्लवाः (playful or quick-moving चञ्चलाः) सारसाः येषु तानि ॥ The सारसs are aquatic birds like ducks, geese etc. सरसि भवाः सारसाः । पिबतीव—here is a fine उत्प्रेक्षा (Poetic fancy, conceit). The fatigue is caused by the sight having to descend to the waters from a great height. The पम्पा is described in the रामायण as a lake of transparent, sweet water, covered with every kind of lovely lotus, *vide* रामायण, अरण्यकाण्ड 73. वानीरवन—a thicket of वानीर a kind of reed.

31-32. रथांगनाम्नाम्—रथाङ्गं (रथस्य अङ्गं चक्रं) नाम यस्य स रथाङ्गनामा—the Cakravāka bird, who is called चक्र or चक्राह्व. The word is so often used by Kālidāsa—cf. रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया etc. विक्रमो॰ IV. 18. रथाङ्गनाम्नोरिव भाववन्धनं बभूव यत्प्रेम परस्पराश्रयम् etc. रघु III. 24. तटाशोकलताम्—मल्लिनाथ interprets लताम् as a शाखा or branch. It may, however, refer to a lithe, supple young tree. स्तनाभिराम॰ स्तनौ इव अभिरामौ स्तवकौ ताभ्यामभिनम्राम् । परिरब्धुकामः—according to तुं काममनसोरपि the nasal of the infinitive is dropped before काम and मनस्. This shows उन्माद or mental derangement through love or grief etc. In the विक्रमोर्वशीय we have a similar situation यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि । Act IV.

33-34. विमानान्तर॰ V. L. विमानान्तविलम्बिनीनाम् hanging from the ends of the विमान. प्रत्युद्व्रजन्तीव—a poetic fancy (उत्प्रेक्षा). चरित्रवर्धन remarks—स्वजातीयारावभ्रमात् प्रत्युद्गीयमानाः ।

पेशल॰—पेशलः मध्यः यस्याः । Slender of waist. घटाम्बु॰ shows her great love of the tree; she was so delicate and yet she would herself water the tree with heavy jars lifted up by her. Sītā's love of trees is also beautifully described in प्रतिमा V. 3. योऽस्याः करः श्राम्यति दर्पणेऽपि स नैति खेदं क्लेशं वहन्त्याः । etc.

35. अनुगोदम्––गोदायाः गोदावर्याः समीपे–अनुगोदम्–अव्ययीभावः । त्वदुत्सङ्ग०–तव उत्सङ्गः त्वदुत्सङ्गः तस्मिन् निषण्णः मूर्धा यस्य सः । वानीरगृहेषु सुप्तः स्मरामि । As the *comm*. remarks the whole sentence is to be taken as an object of the verb स्मरामि. Some read स्मरामि सुप्तम्—सुप्तं in that case means स्वापः sleep. I remember the sleep (I had) etc. But the difficulty is that the other epithets of Rāma describe features of the past and hence form part of things remembered but they are to be taken attributively with राम and therefore suggest a present state. But he is not reclining in her lap now and remembering the sleep he slept then. The reclining in her lap and the sleep both are things remembered. So the whole sentence describing a past experience is to be taken as an object of स्मरामि—and the reading सुप्तं on that account is rejected.

36. Construe:–यो भ्रूभेदमात्रेण नहुषं मघोनः पदात् प्रभ्रंशयांचकार तस्य आविलाम्भःपरिशुद्धिहेतोः मुनेः भौमः स्थानपरिग्रहः अयम ।। प्रभ्रंशयां यो etc. like तं पातयां प्रथमम् आस etc. IX. 61. This is a deviation from Pāṇini's rule according to which the periphrastic base प्रभ्रंशयां and the auxiliary चकार must go together and cannot be separated through the interposition of other words. The reference is to the story told several times in the महाभारत of नहुष, who after he was crowned king of the Gods, demanded that Śacī, Indra's wife, should marry him. By the advice of बृहस्पति she agreed to comply with his request provided he came to her in a litter borne by the celestial sages (देवर्षयः). When these were bearing his litter, they asked him if he did not consider the Brāhmaṇas and the Vedas as the Supreme

Authority, to which Nahuṣa returned a negative answer and kicked the sage अगस्त्य on the head. In an instant he lost all strength and was cursed by अगस्त्य to become a snake and live in that state on earth for ten thousand years. आविलाम्भः etc. Cf. IV.21. प्रससादोदयादम्भः कुम्भयोनेर्महौजसः। अगस्त्य is identified with the star अगस्त्य in the south which rises between the latter half of श्रावण and the first half of भाद्रपद; the rainy season is almost over, and waters begin to clear up. स्थानपरिग्रहः=आश्रमः।

37. Construe.–अनिन्द्यकीर्तेस्तस्य आक्रान्तविमानमार्गं हविर्गन्धि त्रेताग्निधूमाग्रं घ्रात्वा रजोविमुक्तः मे आत्मा लघिमानं समश्नुते।

त्रेताग्नि॰ The three fires taken collectively—the गार्हपत्य, आहवनीय and दक्षिण. रजोविमुक्तः—freed from impurity (caused by the रजोगुण) because the smoke from the sacrificial fires is purifying; so in I. 53 आश्रमोन्मुखान्। पुनानं पवनोद्धूतैर्धूमैराहुतिगन्धिभिः॥ लघिमानमश्नुते—His soul, freed from impurities, feels light and refreshed.

38-39. The story of this sage also called माण्डकर्णि is narrated in the Rāmāyaṇa अरण्य 9. विहारार्थं वारि विहारवारि. The poet gives us here a very beautiful उपमा. दर्भाङ्कुराः एव दर्भाङ्कुरमात्रं तेन वृत्तिः यस्य। चरन् मृगैः सार्धम्—So in the विक्रमोर्वशीय—we have मृगचारी—अये अनुकम्पते मां कश्चित् मृगचारी मुनिः भगवान्। विक्रमोर्वशीय IV. समाधि॰ This refers to the commonly believed notion that Gods are jealous of the devotions of a mortal. Cf. शाकुन्तल—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम्। I. after stanza 25, also प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम्॥ रघु॰ VIII.70. ॰कूटबन्धम्—कूटबन्ध is the trap or snare which looks apparently harmless but is really harmful.

40-41. अन्तर्हित॰ अन्तर्हितः सौधः तं भजते इति। the mansion is on the lake—lying concealed beneath its waters. चन्द्रशालाः the chambers at the top. प्रतिश्रुत् is an echo.

एधवताम्–एधांसि विद्यन्ते एषाम्–एधस् *n. or* एध *m.*=fuel.

ललाटं०–ललाटंतपः सप्तसप्तिः यस्य सः । ललाटंतपः–Scorching the forehead, beating down fiercely on the brow. The nasal of ललाट and असूर्य is retained when followed by तप् and दृश् respectively—with the affix अ (खश्) So ललाटंतपः, असूर्यंपश्य etc. सप्तसप्तिः=सप्त सप्तयः (अश्वाः) यस्य । This is an epithet of the Sun. तपस्यति is a denominative from तपस् meaning तपश्चरति । This penance is called पञ्चाग्निसाधन—as the person practising it sits in the midst of four fires on his four sides, while he fixes his gaze on the Sun who is regarded as the fifth fire. दान्तः—P.P. from दम्—Gentle or self-subdued, self-restrained.

42–43. व्याजार्धं०–व्याजेन (Under some pretext) अर्धम् (ईषत्) संदर्शिता मेखला येषु तानि. जनितेन्द्र०–जनिता इन्द्रस्य शङ्का येन तम् ।—The idea that Indra is afraid of the penance of a mortal and tries to disturb it by putting temptations in the way is very frequently given. Cf. विक्रमो० I. या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य । विभ्रमचेष्टितानि are coquettish wiles or acts, विभ्रमयुक्तानि चेष्टितानि—or as मल्लिनाथ takes it विभ्रमाः एव चेष्टितानि । विभ्रमाः are acts or gestures that are prompted by passion. कुशसूचिलावम्—लुनाति इति लावः तम् । लू+अ (ण). सभाजने—सभाजनम्—from सभाज् 10 conj. to honour, welcome, greet. The loc. according to निमित्तात् कर्मयोगे denotes the object or purpose for which a thing is done. Cf. स्नेहात् सभाजयितुमेत्य दिनान्यमूनि etc. उत्तरराम० I. 7 प्राह्वम्—adv. agreeably, favourably. Waves agreeably in welcome i.e. waves in gracious welcome.

44-45. वाचंयमत्वात्–according to "वाचि यमो व्रते" अ (खच्) is added to यम् when वाच् is used as a पूर्वपद and a bow is indicated; while अम् is added to वाच्—according to वाचंयमपुरंदरौ च । पा० III. 2, 40. and VI. 3. 69. व्यवधानम्—तिरोधानम्—obstruction, intervention. तनुमप्यहौषीत्—Rāma visited the hermitage of the sage शरभङ्ग on his way towards the South. Then the sages sacrificed his body to Agni; and when that was consumed, there arose from the fire a beautiful youth who was no other than शरभङ्ग himself who in that form departed to the world of ब्रह्मन्.

46-47. भूयिष्ठसभाव्यफलेषु—according to मल्लिनाथ संभाव्य means श्लाघ्य—excellent, luscious. वल्लभ and दिनकर interpret it to mean प्राप्य "अतिशयेन प्राप्यानि फलानि येषां ते तेषु." धारास्वनो etc. the epithets are to be interpreted in two different ways according as we take them with चित्रकूट and with ककुद्मान्. So धारास्वनो॰ means (i) धाराणां स्वनाः तैः उद्गारि दरी एव मुखं यस्य—its mouth-like cave resounding with the noise of (falling) streams; and (2) धारया स्वनोद्गारि दरी इव मुखं यस्य—whose mouth, cave-like, is bellowing continuously (धारया). शृङ्गाग्र etc. (1) शृङ्गाग्रे लग्नः अम्बुदः एव वप्रपङ्कः यस्य—to whose peak is clinging a cloud looking like mud got in butting sport; (2) To whose horns is clinging cloud like the mud from a bank वप्र. By वप्र is meant वप्रक्रीडा referred to by our poet in the मेघदूत—(cf. वप्रक्रीडापरिणतगजप्रेक्षणीयम्)—a sport enjoyed by elephants and bulls of butting against the bank of a river, of tearing up earth from it with its tusks or horns. बन्धुरगात्रि—Having some parts elevated and some depressed—and hence one of proportionate limbs. The word occurs in शाकुन्तल VI. 18. कथं नु तं बन्धुरकोमलाङ्गुलिं करं etc. where बन्धुर means "lovely"; and in कुमार I-42 कण्ठस्य तस्याः स्तनबन्धुरस्य । where बन्धुर is explained as उन्नत. ककुद्मान्—प्रशस्ता ककुद् (hump) अस्यास्तीति—A bull with a large hump.

48-49. मुक्तावली etc. a beautiful comparison—the river looks like a pearl-string round the neck of the earth—so conversely a pearl-string round the neck is compared to a river flowing down a mountain-slope Cf. पाण्ड्योऽयमंसार्पितलम्बहारः—आभाति……सनिर्झरोद्गार इवाद्रिराजः ॥ VI. 60. सुजातः—well-born—i. e. well-grown, cf. सुजातयोः पङ्कजकोषयोः III. 8.

अनुगिरम्—The alternative form is अनुगिरि—यवाङ्कुरा० etc. the cheeks of Sītā were pale-yellow like a barley-sprout.

50-51. अनिग्रह—निग्रह means punishment; they are tame even when there is no fear of any punishment—अपुष्प०—according to उदेति पूर्वं कुसुमं ततः फलम्, शाकु० VII.30. But there the trees bear fruit without first showing the sign (लिङ्ग) viz. flowers.

The सप्तर्षिs are often represented as plucking lotuses from the Ganges or from the lakes on the Himālayas after their bath, for offering worship; vide कुमार 1. 16. प्रवर्तयामास—etc. the reference is to the story told in the Rāmāyaṇa अयो० 117. 9-10. There was a ten years' draught, but in the penance grove of अनसूया fruit and roots were produced through the power of her austerities and the holy Ganges flowed past her dwelling.

52. Construe: — वीरासनैः ध्यानजुषाम् ऋषीणां समाध्यासितवेदिमध्याः अमी शाखिनोऽपि निवातनिष्कम्पतया योगाधिरूढा इव विभान्ति ।

वीरासन—is a kind of Yaugic posture, described by the commentator. समाध्यासित—as the trees stood in the midst of the altars constructed round them, and were motionless through the absence of wind, they looked like योगिनः occupying the central part of the altars and practising contemplation. योगाधिरूढाः—योग is ध्यान—concentration of the mind so as to secure a union of the individual soul with the Supreme Soul.

53. उपयाचितः—Besought by thee—approached by thee with a request. उपयाचितक is what is called नवस in Marathi. It is a promise made to a deity of some gift to be made on the fulfilment of one's desire. गारुडानां मणीनाम्—of emeralds; the green leaves of the tree appear like emeralds, while the fruits appear as rubies.

54-57. These four stanzas go together; they form a कलापक (कलापकं चतुर्भिः स्यात्) and describe the confluence of the rivers गङ्गा and यमुना The poet gives here some of the loveliest images in order to bring out vividly the contrast of colours of the waters of the two rivers—one white, the other dark. Cf. गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभम् ॥ etc. The main sentence is अनवद्याङ्गि पश्य यमुनातरङ्गैः भिन्नप्रवाहा गङ्गा विभाति क्वचित्...यष्टिरिव, अन्यत्र माला etc.

प्रभालेपिभिः—covering with their lustre (the pearls in the necklet यष्टिः), उत्खचितान्तरा—उत्खचितानि अन्तराणि यस्याः। whose intervening spaces are woven with etc. खगानां प्रिय०—the birds that love the मानस lake are the swans. The fondness of the swans for the मानस lake is so often referred to by Kālidāsa. Cf. तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः। मेघ I- 11; also मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम्। कूजितं राजहंसानां नेदं नूपुरशिञ्जितम्। विक्रमो० IV. 14. कादम्ब a kind of swan or goose black in colour. भक्तिः—ornamental painting or arrangement. Cf. भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य। मेघ० I. 19. छायाविलीनैः तमोभिः—(chequered शबलीकृता) by darkness lurking, lying underneath the shades. रन्ध्रेषु etc. How beautiful the image! The dark waters of the यमुना mingling with the white water of the गङ्गा appear like portions of the blue sky peeping out of the interstices of the white clouds of autumn. कृष्णोरगभूषणा—black serpents coiled round his arm and neck serve as ornaments. Cf. मालतीमाधव—I. 1; also कुमार V. 66. करेण शंभोः वलयीकृताहिना etc.

58-59. This describes the divine power of the confluence. All philosophical systems agree that salvation is attained through right knowledge—तत्त्वज्ञानात् मोक्षः। But such is the power of the sacred place that a mere plunge in the waters at this place will secure freedom for the soul which would be no more subject to birth and rebirth. समुद्रपत्न्योः—for this idea, cf. stanza 9 *supra.*

निषादाधिपतेः—this was गुह king of the निषाद probably one of the aboriginal tribes. His capital was शृङ्गवेर cf. उत्तरराम I. 21. शृङ्गवेरपुरे पुरा। निषादपतिना यत्र स्निग्धेनासीत्समागमः।

60-63. These four verses again form a कलापक. The poet describes the river सरयू "the common mother of the kings of Ikṣvāku's line.

पुण्यजनाङ्गनानाम्—the wives of the यक्षs—the subjects of कुबेर. The river Sarayū according to our poet, rises from the lake मानस—(ब्राह्मं सरः—the lake was created by ब्रह्मन् from the water in his कमण्डलु or from his mind, according to different accounts). It was therefore natural that the ladies from अलका—the city of कुबेर—came to this river that flowed through his territory and sported in her waters and plucked the Golden lotuses there. आप्तवाचः यस्याः कारणं ब्राह्मं सरः उदाहरन्ति बुद्धेः अव्यक्तमिव। the wise, the writers of trustworthy accounts—such as the पुराणs (आप्ताः यथार्थाः वाचः येषाम्) declare the मानस lake to be her source. बुद्धेः etc. this refers to the doctrine of the साङ्ख्य philosophy that explains the evolution of the entire world from two original elements प्रकृति and पुरुष. Of these प्रकृति is original matter—also called अव्यक्त, प्रधान. From प्रकृति are evolved the seven principles महत् or बुद्धि, अहंकार, and the पञ्च तन्मात्रs; and the sixteen modifications (विकारs)—which are the five ज्ञानेंद्रियs, the five कर्मेन्द्रियs, the mind, and the five महाभूतs. Thus there are 25 original elements evolved from प्रधान or primordial matter. The following कारिका enumerates them—मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त। षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः॥ सांख्यका० 3

तीरनिखातयूपा—तीरयोः निखाताः यूपाः यस्याः। या जलानि राजधानीम् अयोध्याम् अनु वहति। अनु here is कर्मप्रवचनीय governing the accusative. ०अवभृथ—means the ceremonial bath marking the conclusion of a sacrifice. सैकतोत्सङ्ग—प्राज्यैः पयोभिः etc.

The river is regarded as the common foster-mother (उत्तरकोसलानां सामान्यधात्रीम् इव मे मानसं यां संभावयति।) of the kings of the उत्तरकोसलs. So they were used to enjoy in her lap of sandy bank, and were fostered by the abundant milk (पयः) viz. the water of the river. उत्तरकोसलानाम्—उत्तरकोसलानां राजानः उत्तरकोसलाः तेषाम्। तरङ्गहस्तैः etc. So the river is fancied as extending her arms—her waves to clasp him. who had dwelt apart all these days.

64-66. उज्जिहीते—Goes up, rises up; third person singular, present of उद्+हा III. Conj. ātm.

अद्धा—Truly, surely; पालितसंगराय—संगरः from सं+गॄ to promise; a promise, he made to his father that he would live in the forest for 14 years. पदातिः—पादाभ्याम् अतति गच्छति इति—a pedestrian; one who walks on foot. According to पादस्य पदाज्यातिगोपहतेषु। पाणिनि VI.3.52 पाद is changed to पद before आजि, आति, ग and उपहत ०वाहिनीकः—the क is added to a बहुव्रीहि compound ending in a feminine noun in ई or ऊ or a word ending in ऋ; "नद्यृतश्च" इति कप्। चीरवासाः—वल्कलवसनः—चीरं वासः यस्य। In a hermit's garb; dressed like a hermit.

67. मदपेक्षया—Out of consideration for me, or out of love or devotion to me, मद्भक्त्या as the commentator explains. श्रियम्—the accusative is necessary, as the use of genitive is precluded with a noun of agency ending in the affix तृ (तृ्). So we cannot say श्रियः अभोक्ता vide Pāṇini II. 3. 69. आसिधारम्—असिधारायाः इदम्—असिधारा+अ (ण). The व्रत or vow is explained by the commentator in his quotation from यादव.

68-70. ज्योतिष्पथात्—ज्योतिषां पन्थाः ज्योतिष्पथः तस्मात्—the path of the luminaries, the sky. हरीश्वरः—सुग्रीवः। अदूरमहीतलेन मार्गेण—By a path (i.e. ladder) that was not far from the earth's surface, i.e. that was not very high. भङ्गि०—

भङ्गिभिः रचितस्फटिकेन i.e. where crystal slabs were arranged ladder-like, in wavy lines (भङ्गि)—This shows that he descended by a ladder of crystal slabs. अर्घ्यं०—He was received with welcome offerings. पर्यश्रुः—परिगतः अश्रूणि—प्रादि तत्पुरुष compound—with tears welling up in his eyes. मूर्धनि चोपजघ्रौ—this indicates great love; it is the custom for elderly people to smell a child or one younger than themselves on the head as a token of affection.

71-72. श्मश्रुप्रवृद्धि० So great was their love for Rāma that they had not shaved their beards during the exile. मन्त्रिवृद्धान्—वृद्धाः मन्त्रिणः तान् । the word वृद्ध becomes the second member of the compound word according to the rule राजदन्तादिषु परम्—पाणिनि. II. 2. 31.; the expression मन्त्रि-वृद्ध is to be regarded as belonging to this class and hence the परनिपात. वार्तानुयोग०—वार्तस्य अनुयोगेन मधुराणि अक्षराणि यस्याः तया—with speech (वाचा) the letters of which were sweet on account of his questioning (अनुयोग) about their welfare (वार्तम्); for वार्तम्—cf. V. 13. सर्वत्र नो वार्तमवेहि राजन् ।

दुर्जातबन्धुः—दुर्जाते बन्धुः—आपद्बन्धुः—A friend in distress, trouble. आदृतेन—आदरवता—with respect. लक्ष्मणं व्युत्क्रम्य—passing over लक्ष्मण whom as his elder brother he should have saluted after Rāma.

73. Construe:—तदनु स सौमित्रिणा संससृजे । नम्रशिरसं प्रणतमेनं च उत्थाप्य रूढेन्द्रजित्प्रहरणव्रणकर्कशेन उरःस्थलेन अस्य भुजमध्यं क्लिश्यन् इव भृशम् आलिलिङ्ग ।

स च एनम् उत्थाप्य—एनम् stands for भरत but the commentator takes it to refer to लक्ष्मण एनं सौमित्रिम् उत्थाप्य । This, however, is not the natural construction. मल्लिनाथ is forced to put such a construction in order to make the stanza conform to the Rāmāyaṇa wherein भरत is the elder brother and लक्ष्मण the younger. But व्युत्क्रम्य लक्ष्मणम् in stanza

72 shows that our poet at any rate looked upon लक्ष्मण as the older of the two.

74. तेषु क्षरत्सु—as monkeys they loved to scale mountains; so when the elephants shed streams of ruts, they resembled mountains down whose slopes rivulets are flowing.

75. Construe:—सानुप्लवः क्षणदाचराणां प्रभुरपि दशरथप्रभवानुशिष्टः रथान् भेजे ये (रथाः) मायाविकल्परचितैः अपि तदीयैः स्यन्दनैः तुलितकृत्रिमभक्तिशोभाः न (आसन्)।

सानुप्लवः—अनुप्लव means a flower—अनुप्लवैः सहितः। क्षणदाचराणाम्—Of the night-walkers of the demons. क्षणं ददाति इति क्षणदा night that gives rest or joy. मायाविकल्प etc. the idea is that although the cars that he and his followers occupied were fashioned, decorated, and painted (भक्ति) by human hands, yet such was their beauty, that even the magic cars of the Rākṣasas could not approach the perfection of loveliness that these had attained.

76-77. विलसत्पताकम्– विलसन्त्यः पताकाः यस्मिन् तत्। काम—गति—moving according to the काम i.e. desire or will of the occupant. दोषातनम्—of the evening time; दोषा + तन like सायंतन, चिरंतन etc. is formed by the addition of तन to adverbs of time. बुधबृहस्पतियोगदृश्यः तारापतिः—the lord of stars i.e. the moon looking lovely or shining (दृश्यः) because of her conjunction with the two planets. तरलविद्युत् corresponds with विलसत्पताकम् in the उपमेयवाक्य.

वर्षात्ययेन अभ्रघनात् इन्दोः रुचमिव—like the light of the moon rescued from masses (घन) of clouds by closing of the rains (वर्षात्यय). दशकण्ठकृच्छ्रात—Set free from the calamity (कृच्छ्र) in the form of Rāvaṇa, set free from his grasp. धृतिमतीम्—proleptically used—she felt happy because she was rescued. धृति means "happiness" "joy" "comfort" as in चक्षुर्बध्नाति

धृतिं तद्रूपालोकदुर्ललितम् ॥ विक्रमो० II. 8 or धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ॥ मालविका० III. 19.

78. लङ्केश्वर etc. the comm. explains the compound thus—लङ्केश्वरस्य प्रणतीनां भङ्गेन दृढव्रतम् । It should be taken as लङ्केश्वरस्य प्रणतीनां भङ्गः एव दृढं व्रतं यस्य तत् । According to मल्लिनाथ's explanation the व्रत namely पातिव्रत्य belongs to Sītā's feet which is rather absurd.

79. Construe–आर्यः काकुत्स्थः प्रकृतिपुरःसरेण स्तिमितजवेन पुष्पकेण क्रोशार्धं गत्वा शत्रुघ्नप्रतिविहितोपकार्यम् उदारं साकेतोपवनम् अध्युवास ।

क्रोशार्धम्—क्रोशैकदेशं and not exactly half a क्रोश as अर्धं meaning "exactly one-half" is neuter and takes पूर्वनिपात so that the compound would have been अर्धक्रोशम्—like अर्धपिप्पलि (अर्धं पिप्पल्याः). उपकार्या—पटभवनानि tents. see V. 41. XI. 93 तस्योपकार्यारचितोपचारा etc. आर्यः is a man who is faithful to the religion and laws of his country. कर्तव्यमाचरन् काममकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः ॥

CANTO XIV.

1. Construe:—अथ दाशरथी उपघ्नतरोः छेदात् व्रतत्यौ इव भर्तुः प्रणाशात् शोचनीयं दशान्तरं प्रपन्ने जनन्यौ तत्र समम् अपश्यताम् ।

अथ—After Rāma and Lakṣmaṇa had encamped in the garden of Ayodhyā. दाशरथी (dual) the two sons of दशरथ. According to पाणिनि IV. 95 अत इञ् । we have दशरथ+इ (ञ्) in the sense of दशरथस्य अपत्यं पुमान् दाशरथिः । उपघ्नतरुः—the tree of support; उपघ्न from उप+हन् to go to resort to. according to the dictum ये हन्त्यर्थास्ते गत्यर्थाः । उपघ्न आश्रये । पाणिनि III. 3. 85. cf. अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी । कुमार० IV. 31. and रघु VIII. 47. यदनेन तरुर्न पातितः क्षपिता तद्विटपाश्रितां लता ॥ दशान्तरम्—अन्या दशा दशान्तरम् a नित्यसमास—a कर्मधारय of the नित्य type; cf. राजान्तरम्, द्रव्यान्तरम् etc. It always has a neuter ending no matter of what gender the first member is.

2. Construe:—यथाक्रमं प्रणतौ हतारी विक्रमशोभिनौ तौ उभौ उभाभ्याम् अस्रान्वयया विस्पष्टं न दृष्टौ (किन्तु) सुतस्पर्शसुखोपलम्भात् ज्ञातौ।

यथाक्रमम्—According to मल्लिनाथ—स्वस्वमातृपूर्वकम्—each to his own mother. Or perhaps according to seniority—they bowed to कौसल्या first, Rāma doing so before Lakṣmaṇa, and then to सुमित्रा। सुतस्पर्श etc.—The touch of their son's persons, however, gave them a happy thrill and helped them to recognize them. सुतस्पर्श is described as distilling nectar etc. Cf. III. 26 शरीरयोगजैः सुखैः निषिञ्चन्तमिवामृतं त्वचि। Also विक्रमोर्वशीय VII सर्वाङ्गीणः स्पर्शः सुतस्य किल। So शाकुन्तल VII. 19

3. Construe:—तयोः आनन्दजः शिशिरो बाष्पः शोकजम् अशीतम् अश्रु उष्णतप्तं गङ्गासरय्वोः जलम् अवतीर्णः हिमाद्रिनिस्यन्द इव बिभेद।

Here is a very happy simile. Tears of joy are often described as cool and those of sorrow hot. The hearts of the two queens were filled with mingled emotions of joy and grief. The waters of the two rivers that rise in the Himālayas get heated during the hot season, but the melting ice at the same time, that swells the rivers even in summer, considerably softens down their high temperature.

4. Construe:—ते पुत्रयोः अङ्गे नैर्ऋतशस्त्रमार्गान् आर्द्रान् इव सदयं स्पृशन्त्यौ क्षत्रकुलाङ्गनानाम् ईप्सितमपि वीरसूशब्दं न अकामयेताम्।

नैर्ऋतशस्त्रमार्गान्—paths. i.e. wounds made by the weapons of the Rākṣasas. For नैर्ऋत vide XI. 21. आर्द्रान् इव-as if still wet, i.e. fresh; the wounds were long healed, but such is a mother's affection. क्षत्रकुलाङ्गनानाम् etc.—the कुलाङ्गना is a compound of the शाकपार्थिव class; dissolve कुलपालिकाः अङ्गनाः कुलाङ्गनाः।

5. The const. is given by the commentator. In making obeisance to elders it was customary to announce one's name first; thus in the उत्तररामo VI, कुश thus bows to Rāma: तात प्राचेतसान्तेवासी कुशोऽभिवादयते। So Sītā announces herself as अलक्षणा etc., in great self-disparagement. अलक्षणा-

न विद्यन्ते लक्षणानि (अर्थात् शुभलक्षणानि) यस्याः सा। स्वर्गप्रतिष्ठस्य गुरोः Of their father whose dwelling place (प्रतिष्ठा) was the heavens. महिषी means "a crowned queen" cf. पट्टाभिषिक्ता महिषी। अमरः; महते नाम पूज्यते इति महिषी। Here, however, the general sense of queen is intended. अभक्तिभेदेन—Without making any distinction in making reverence; with equal devotion.

6-7. ननु is treated as a vocative particle, 'Oh'-by the commentator; but it is better to take it with तीर्णाः—in the sense of "well, really to be sure" or to give the force of a rhetorical interrogative to the sentence as in our translation. प्रियमप्यमिथ्या—referring to the proverbial difficulty of saying what is agreeable and yet at the same time true. Cf. हितं मनोहारि च दुर्लभं वचः॥

रघुवंशकेतोः—रामस्य. केतु originally meant "light" as in the familiar hymn to विष्णु in the Ṛgveda केतुं कृण्वन् अकेतवे। पेशो मर्या अपेशसे etc. Later it came to be a 'flag, a banner", hence the most conspicuous or illustrious member of a family.

8-9. रक्षःकपीन्द्रैः—रक्षसां कपीनां च इन्द्रैः i.e. मुख्यैः। the leaders, chiefs of Rākṣasas and monkeys. सरसीः—Big lakes महान्ति सरांसि। जिष्णुः-ever-victorious from जि+स्नुः-according to ग्लाजिस्थश्च ग्स्नुः। पाणिनि III. 2. 139. इति ताच्छील्ये ग्स्नुप्रत्ययः। मेघप्रभवाः—मेघः प्रभवः यासां (अपां) ताः।

तावत्—Used for emphasis—"who showed quite so magnificent" "who indeed shone etc." राजेन्द्र° राजेन्द्रस्य यन्नेपथ्यं—तस्य विधानं तेन शोभा। the lustre, splendour given to him by his being attired as a great-king by the investiture of the robes of state. उदिता-P.P. of उद्+इ. which rose. पुनरुक्तदोषा—पुनरुक्तं नाम दोषः यस्याः सा। the fault of repetition, of superfluity attaching to it; that did not in the least add to his personal charm. He was naturally so handsome that the splendour of royal robes was a mere superfluity in his case:

the word पुनरुक्त is thus used in the विक्रमोर्वशीय-अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन ।

10. मौल–मूले भवः मौलः । मूल+अ (ण्) Hereditary ministers. Cf. मौलैरानाययामासुर्भरतं स्तम्भिताश्रुभिः ।। XII. 12. सौधोद्गतलाजवर्षाम्–सौधेभ्यः उद्गताः लाजवर्षाः यस्याः ताम् । From whose mansions or terraces were scattered showers of fried grains. For the custom of scattering fried grains (लाज) cf. अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ।। II. 10 also अवाकिरन् वयोवृद्धाः तं लाजैः पौरयोषितः ।। IV. 27. सौध सुधाया[1] विकारः- a mansion or a terrace. उत्तोरणाम्–उद्गतानि तोरणानि (arches) यस्याः ताम् । अन्वय—family persons in hereditary succession.

11. सावरजेन—this stanza describes the truimphal entry of Rāma into the city of his birth--Lakṣmaṇa with his younger brother (अवरज) was waving chowries over Rāma's head while भरत held the royal umbrella. वालव्यजन is a chowrie—वालनिर्मितं or बालानां व्यजनम्-because the chowrie is made of the hair (वाल) of the चमर deer. उपायसंघातः—उपाय means "a diplomatic expedient"—these are साम, दान, दण्ड and भेद. संघातः is a collection.

12. प्रासादकाला०—This gives us a pretty fancy. The fumes of black aloe burnt in the palace rising into the air were broken into numerous curls or shreds so that it appeared as though Rāma untied the braid of hair of the capital personified. Sanskrit poets regard the king as the lord of his kingdom and capital. So during the long absence of Rāma, the city observed, as it were, the vow of a प्रोषितभर्तृका i.e. of a woman whose husband is gone abroad. The vow is given in the following stanza:—क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यानं त्यजेत्प्रोषितभर्तृका ।। She ties her hair in a single knot and does not loosen the knot herself but it is the husband who, on coming back, loosens it. Cf. आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा शापस्यान्ते विगलितशुचा सा मयोद्वेष्टनीया । etc. मेघ० 85. also वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणी । etc. शाकुन्तल VII. 21.

13-14. कर्णीरथस्थाम्—Seated in a woman's chariot—a special type of chariot intended for ladies. कर्णीरथः प्रवहणम् । अमरः.

आनसूयम्—अनसूयया दत्तम्—अनसूया+अ(ण्). Cf. XII. 27. अनसूयातिसृष्टेन पुण्यगन्धेन काननम् । सा चकाराङ्गरागेण पुष्पोच्चलितषट्पदम् ॥ This unguent given by अनसूया was of peculiar efficacy. It enhanced the beauty of complexion for ever, and did not get dry. So with the brilliance thus lent to her flashing about her person she seemed to be enveloped in flames of fire a second time as it were, and thus proved to be pure to the citizen.

15. परिबर्हवन्ति—Well-equipped, furnished. विश्राण्य—Gerund from वि+श्राण् to give—the noun विश्राणन is used by our poet in II. 54. कथं नु शक्योऽनुनयो महर्षेर्विश्राणनाच्चान्यपयस्विनीनाम् ॥ etc. सौहार्दनिधिः—सौहार्दं सुहृदः भावः । सुहृद्+अ (ण्); for the Sūtra vide मल्लिनाथ. बाष्पायमाणः—according to the सूत्र cited by मल्लिनाथ we have this present part. of the denominative from बाष्प with the affix य (क्यङ्)=बाष्पम् उद्वमन् । आलेख्य°—आलेख्यं शेषः यस्य । This shows that the art of painting was widely cultivated in ancient India.

16. Construe :—तत्र कृताञ्जलिः अम्ब यत् नः गुरुः स्वर्गफलात् सत्यात् न अभ्रश्यत तत् चिन्त्यमानं तव सुकृतम् इति भरतस्य मातुः लज्जां जहार ॥

न अभ्रश्यत Offers difficulty. If it is taken as a root of the fourth conjugation Ātm, then the form would be all right: but it is only in the epics that it is so regarded. The other way is to treat it as passive of the causal; cf. भ्रंश् but then there is no reason why the nasal is dropped: so we have to regard it as passive causal where the causal sense is understood—अन्तर्भावितण्यर्थत्वात् । जहार लज्जां etc. shows the transcendent virtue of Rāma; for he knew that Kaikayī would be extremely embarrassed at meeting him. So he pays her this high compliment to save her from that situation.

17. कृत्रिमसंविधाभिः उपाचरत्—attended to their wants, ministered to their comforts (उपाचरत) by providing them with articles of comfort got ready by human effort. For the idea cf. XIII. 75. In their capacity as वानरs and राक्षसs these were capable of creating whatever they wanted by a mere act of the will: and yet they were struck with the quality and abundance of the objects with which they were now provided. The word संविधा also occurs in VII. 16. उद्भासितं मङ्गलसंविधाभिः सम्बन्धिनः सद्म समाससाद ॥

18-19. समाजनाय—To greet, to honour—cf. XIII. 43. समाजने मे भुजमूर्ध्वबाहुः etc. दिव्यान्—दिवि भवान् दिव्+य (त्) according to द्युप्रागपादुदक्प्रतीचो यत् । पाणिनि IV. 2. 101. स्वविक्रमे etc. because the greatness of the vanquished party eloquently speaks of the victor's glory.

अर्धमास—अर्धं मासस्य अर्धमासः—vide note on कोशार्ध XIII. 79. सीतास्वहस्तो°—It was a great honour done to them that they received farewell presents from Sītā's own hands. अग्र्ये भवा अग्र्या; अग्र्या चासौ पूजा च अग्र्यपूजा "the best worship," hence rich presents.

20. आत्मचिन्ता etc.—available at merest thought. हृतं सुरारेः etc—mark the सहोक्ति; हृतं is used in two slightly different senses; for जीवितहरण is one thing, and विमानहरण another. The पुष्पक car was available to him whenever he thought of it and also moved according to the will of the rider. Cf. XIII. 19. यथाविधो मे मनसोऽभिलाषः प्रवर्तते पश्य तथा विमानम् ॥ कैलासनाथ—Kubera to whom the car originally belonged.

21-22. निस्तीर्य—having successfully spent the days of his forest-exile. धर्मार्थ etc. the three out of the four ends of human activity, the fourth viz, मोक्ष depends for its attainment on these three. Cf. धर्मार्थकामाः सममेव सेव्या यो ह्येकसक्तः स जनो जघन्यः ॥

वत्सलत्वात्—because of his loving disposition; वत्सल is formed from वत्स + the मतुब् affix ल according to the Sūtra वत्सांसाभ्यां कामबले ॥ So वत्सल loving a child—hence loving in general—of a loving nature; अंसल—Having strong shoulders—hence strong, powerful. Cf. युवा युगव्यायतबाहुः अंसलः etc. III. 34. निर्विशेष°—निर्गतो विशेषः यस्याः सा निर्विशेषा प्रतिपत्तिः—an equal regard—प्रतिपत्तिः = गौरवम्, cf. प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ॥ शाकुन्तल VII. 1. नेता चमूनां etc. this is Kārttikeya the story of whose birth is given in the बालकाण्ड of the रामायण; the garbha first passed to Agni, then to the Ganges and lastly the six कृत्तिकाs were appointed to suckle and nurse the child.

23-24. Here an ideal monarch is described; the prosperity of the subjects was due to his being free from greed, people performed religious rites because they had nothing to fear: he took care to educate them, (विनेतृ—an educator and he dispelled their grief (शोकापनुद) For तेनास पितृमान्—cf. प्रजानां विनयाधानात् रक्षणाद् भरणादपि स पिता etc. I. 24. शोकापनुद—शोकम् अपनुदति इति । according to III. 25 तुन्दशोकयोः परिमृजापनुदोः ।

तदीयं चारु वपुः कृत्वा etc. the उत्प्रेक्षा or fancy of the poet is that लक्ष्मी assumed the form of Sītā in order to enjoy the happiness of union with him. उपस्थितः—संगतः—United.

25. यथाप्रार्थितम्—प्रार्थितम् अनतिक्रम्य । अव्ययीभाव, In accordance with their desire—as much as they desired. आसेदुषोः Gen. dual, of आसेदिवस् Perf. Part. of आ + सद्—who had obtained. प्राप्तानि दुःखानि etc. a beautiful idea: the hardships they suffered in the past were transformed into pleasures, when looked at in memory's perspective: the first act of the उत्तररामचरित of भवभूति styled the चित्रदर्शनम्—where राम and सीता are enjoying the bliss of sorrows remembered seems to be suggested to that poet from this stanza.

26-27. अथ—In course of time. अधिकस्निग्ध etc. Sītā's face showed clearly all the signs of pregnancy—of which "soft, languishing eyes" is one. Cf. आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् । तानि दिनानि वपुरभूत् केवलमलसेक्षणं तस्याः ।। विक्रमो० V. शरपाण्डुरेण–शर इव पाण्डुरेण–the cheeks of lady are often described as being pale like reed (शर); cf. शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा etc. मालविका III. 8. अनक्षरव्य०–अविद्यमानानि अक्षराणि यस्मिन् तद्यथा स्यात् तथा व्यञ्जितं दोहदं येन तत्. Her face told its story in eloquent silence as it were. दोहदं गर्भिणीवाञ्छा ।

प्रतीतः—Convinced as to her real state, or pleased to know that she was *enceinte*; for this sense of प्रतीत, cf. पतिः प्रतीतः प्रसवोन्मुखीं प्रियां ददर्श काले दिवमभ्रितामिव ।। III. 12. तथेति तस्यावितथं प्रतीतः प्रत्यग्रहीत् संगरमग्रजन्मा ।। वर्णान्तरा etc. this refers to the fact that the nipples show a different colour during the period of pregnancy, cf. आविलपयोधराग्रं—cited above. रामा—सुन्दरी रमणी रामा । A lovely, beautiful woman.

28-29. दृष्टनीवारबलीनि—Offerings of नीवार grains, of wild rice to be made near the door for such animals as dogs, crows, insects etc., cf. मृच्छ० I. यासां बलिः सपदि मद्गृहदेहलीनां हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।। etc. Such offerings are prescribed by Manu III. 87-92. वैखानस is a hermit—विखनसेन प्रोक्तं सूत्रम् अधीयते इति ।

तस्यै प्रतिश्रुत्य—प्रति + श्रु to promise; the indirect object is put in the dative according to प्रत्याङ्भ्यां श्रुवः पूर्वस्य कर्ता । I.4.40. आलोकयिष्यन्—the future participle generally denotes desire—desiring to look on. अभ्रंलिहम्—Sky-kissing; according to the sūtras cited by the commentator we get the form by the addition of अ (खश्) to लिह्, after वह and अभ्र, and a word ending in अ has म् added to it. So अभ्रंलिह, वहंलिह.

30-31. ऋद्धापणम्—आपणः market from आ + पण I A to barter or exchange with the affix अ (घ). विलासिभिः—is an एकशेषद्वन्द्व–विलासिन्यः विलासिनश्च विलासिनः तैः । पुरोपकण्ठो०–पुरस्य उपकण्ठे (समीपे) उपवनानि ।

स किंवदन्तीम् etc. mark that the style is very artificial, and there is an obvious attempt at alliteration. सर्पाधिरा॰—सर्पाणाम् अधिराजः सर्पाधिराजः सर्पाधिराज इव उरू भुजौ यस्य सः । Whose arms are thick i.e. mighty like the king of serpents शेष. विजितारि॰—विजितः अरिभद्रः येन । अरिभद्रः the best or most powerful of enemies. अपसर्प is a spy—अपसर्पति नाम निगूढः चरति इति । भद्र was the name of the spy. भवभूति gives him the name दुर्मुख for obvious reasons.

32-33. निर्बन्धपृष्टः—Importuned—pressed to speak. रक्षोभवनोषितायाः देव्याः परिग्रहात् अन्यत्र—with the exception of his reception of his queen despite her staying at the house of the राक्षस.

कीर्तिविपर्यय—अपकीर्तिः—Infamy. वैदेहिबन्धु is Rāma. बन्धु is used in the sense of a husband who is the best friend (बन्धु) to his wife. Cf. याते तु संप्रति दिवं प्रति बन्धुरत्ने । जगन्नाथ, करुणालहरी—where the word is used in the sense of a wife, as being the best relation or friend to her husband: the fem, ई (as in वैदेही) and आ when belonging to a name are shortened in most cases according to पाणिनि VI. 3. 63. Vide commentary. विदद्रे perf. 3rd person sing. of वि + दृ 6 conj.

34-36. उपेक्षे, संत्यजामि—Some read उपेक्षै, संत्यजानि imperative in place of the present which certainly is better. दोला—this is often the image for such a state of suspense, and the verb दोलायते is often used to describe a similar mental state.

अपि स्वदेहात् किमुत—the poet gives the कैमुतिक न्याय—if they prize fame far above even their lives, then surely they prize it far above a mere object of pleasure (इन्द्रियार्थ.)

विक्रिया—The change (in him). आत्माश्रयं कौलीनम्—the scandal attaching to himself. स्यात् कौलीनं लोकवादः—अमर. आत्मा आश्रयः यस्य तत् ।

37. राजर्षिवंशस्य—referring to Manu, the first progenitor of this mighty race of kings. सदाचारशुचेः—the commentator takes this in connection with मत्तः But it would be better to take it with राजर्षिवंशस्य—as is done in our translation. Cf. सोहमाजन्मशुद्धानां..रघूणामन्वयं वक्ष्ये । I. 5. पयोदवातः—पयोदसंपृक्तः वातः पयोदवातः । A cloud-bearing breeze; a breeze caused by a cloud. दर्पणस्य etc. For a breeze charged with moisture will bring a misty dimness to the surface of a mirror and obscure its transparency. Cf. उत्तरराम० I. 42. यत्सावित्रैर्दीपितं भूमिपालैर्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् । मत्सम्बन्धात्कश्मला किंवदन्ती स्याच्चेदस्मिन्हन्त धिङ् मामधन्यम् ॥

Construe : —सः अहम् अपां तरङ्गेषु तैलबिन्दुमिव पौरेषु बहुलीभवन्तं तत्पूर्वम् अवर्णं द्विपेन्द्रः आलानिकं स्थाणुम् इव सोढुं न ईशे ॥

अपां तरङ्गेषु etc. How beautiful the simile expressing the idea of the scandal spreading gradually from person to person तत्पूर्वम्—स एव पूर्वो यस्य तम्। the first of its kind. अवर्णम्—अपवादम् । Scandal to be derived thus:—वर्ण्यते इति वर्णः—praise—the opposite whereof is अवर्णः slander. आलानिकम्—आलानम् एव आलानिकं, स्वार्थे ठक् according to V. 4. 34. or प्रयोजनार्थे ठक् according to V. 1. 109. आलानं (बन्धनं) प्रयोजनम् अस्य । for आलान means गजबन्धनम् ।

39-40. फलप्रवृत्तौ उपस्थितायाम्—the approaching fruitfulness refers to the birth of offspring. पुरस्ताद् समुद्रनेमिम् इव—समुद्रनेमिः is the earth that was put away by him at his father's bidding. नेमि is the rim of a wheel; a circle.

छाया हि भूमेः—this illustration is given to bring out the truth of the generalization लोकापवादी बलवान् मतो मे । So the figure is अर्थान्तरन्यास. The spot on the moon is as a matter of fact the shadow cast by the earth on the moon. Some scholars understood this as referring to the eclipse of the moon. But it is not so. Kālidāsa simply refers to the popular explanation of the spot on the moon which is according to some the shadow cast by the Earth on that planet. Cf. अंकं केऽपि शशंकिरे...भूच्छायमैच्छन् परे ॥

41-43. स वैरप्रतिमोचनाय—That was meant more to avenge the wanton insult, than to regain his wife. अमर्षणः etc. the unforgiving nature of a cobra is proverbial. Cf. मालतीमाधव VI. I. शान्तिः कुतस्तस्य भुजंगशत्रोर्यस्मिन्नमुक्तानुशया सदैव । जागर्ति दंशाय निशातदंष्ट्राकोटिर्विषोद्गारगुरुर्भुजङ्गी ॥ The figure is दृष्टान्त.

सर्गः—resolve. अर्थिता Desire—यदि वः अर्थिता—if you have the desire. निर्हृत० what he desires is to live a spotless life; so long as the dart of slander was rankling in his heart, he could not live a pure life—hence he would remove that dart by casting away his wife.

०रूक्षाभिनिवेशम्–नितान्तं रूक्षः नितान्तरूक्षः–नितान्तरूक्षः अभिनिवेशः यस्य तम् । Whose mind with regard to Sītā was made up so ruthlessly.

44-45. लक्ष्मणपूर्वजन्मा—पूर्वं जन्म यस्य स पूर्वजन्मा । लक्ष्मणस्य पूर्वजन्मा लक्ष्मणपूर्वजन्मा । i.e. रामः who was senior in birth to लक्ष्मण । निदेशे स्थितम्–who was always obedient to his will. Mark the अनुप्रास in this verse.

प्रजावती—भ्रातृजाया thy brother's wife—referring to Sītā, his own wife. स्पृहयालुः—स्पृह् + आलु (च्) in the sense of "being in the habit;" according to पाणिनि III. 2. 158. तपोवनेषु स्पृहयालुः—the locative is used in the sense of विषयार्थे-तपोवनविषये । cf. स्पृहावती वस्तुषु केषु मागधी । III. 5. तद्व्यपदेश० तेन व्यपदेशेन नेयाम् । Who should be taken there under that pretext. —प्रापय्य is the absolative from the causal of प्र + आप् = गमयित्वा. 46-47. शुश्रुवान्—Perf. Part. from श्रु "to hear", who had heard. द्विषद्वत्-द्विषदि इव—as on his enemy. The affix वत् is applied according to the Sūtra तत्र तस्येव. भार्गवेण प्रहृतं and not भार्गवस्य प्रहृतं since the genitive is prohibited with a word ending in the past passive termination त (निष्ठा) by न लोकाव्ययनिष्ठाखलर्थतृनाम् ॥ पाणिनि II. 4. 69. आज्ञा गुरूणां

etc. This generalisation is given to justify his conduct, so the figure of speech is अर्थान्तरन्यास.

०प्रतीताम्—The word occurs in 27 above; "Pleased." अत्रस्नुभिः—त्रस्नु means taking fright from त्रस् + नु (क्नु) according to the सूत्र cited in the commentary—in the sense of ताच्छील्ये. न त्रस्नवः अत्रस्नवः तैः। hence staunch, steady, not taking fright. युक्तधुरम्—युक्ता धूः यस्य तम्। according to ऋक्पूरब्धूःपथामानक्षे। पा० V. 4. 47. धुर् takes अ at the end of a compound. सुमन्त्रप्र०—सुमन्त्रेण प्रतिपन्नाः रश्मयः यस्य तम्।

48-50. असिपत्रवृक्षम्—असयः इव पत्राणि यस्य एतादृक् वृक्षः तम्। a tree with leaves as sharp as a sword-blade. It also means a kind of hell (नरकान्तर vide मल्लिनाथ) but that is not the meaning intended here. For the idea cf. श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम्॥ उत्तरराम० I. 46.

सव्येतरेण etc. This refers to the belief that the throbbing of the right part of the body such as the eye is ominous in the case of women. अत्यन्तलुप्त०—the right eye that was no more to have the pleasure of beholding her lord.

करणैः अबाह्यैः आशशंसे—In the innermost recesses of her heart--she wished all blessings to her husband. अबाह्यकरण is अन्तःकरण the mind, the heart. The plural according to मल्लिनाथ shows the frequency of the act. आ + शंस् I. Ātm. to wish.

51-52. गुरोः—at the bidding of his elder (brother). The word गुरु means "an elder," whether father or brother. वनान्ते means "in the forest"—अन्त here meaning the उद्देश and hence the expression has no more meaning than "inside the forest" "in the region of the forest." विहास्यन् About to abandon—future part. from वि + हा to abandon—जह्नोर्दुहित्रा etc. Here the poet gives us a fine उत्प्रेक्षा. It appeared as if the Ganges (जह्नोः दुहिता) repelled him—thrust him back with her hands namely the waves.

सत्यसंधः—सत्या संधा यस्य सः। ततार संधामिव—This is a favourite idea with Sanskrit poets.

53-54. व्यवस्थापितवाक् etc. Shows what difficulty he had in composing himself to speak the dread command of his brother. His heart sinks within him and tears choke his voice. अन्तर्गतबाष्पकण्ठः—अन्तर्गतः बाष्पः यस्य एतादृशः कण्ठः यस्य सः। With his throat choked with the tears that rose inside—cf. कण्ठः स्तम्भितबाष्पवृत्तिकलुषः। etc. शाकुन्तल IV. उज्जगार—How forceful is the verb—he poured out the king's command—he could not speak it. उद्+गॄ means "to vomit." औत्पातिकम् अश्मवर्षम् इव—like a disastrous shower of hail-storms. उत्पातः—a disaster such as an earthquake or hail-storm. उत्पाते भवम् औत्पातिकम्।

अभिषङ्गानिल etc. Sītā is here compared to a plant. How beautiful is the simile, and how well-sustained! अभिषङ्गः—the deep agony, or the sudden calamity,—it is like a terrible gale (अनिल)—her ornaments are like flowers—while स्वमूर्तिलाभप्रकृति—is an epithet which is very appropriate to the Earth as also to Sītā, as both spring from the earth, owe their very existence to the earth.

55-56. Another lovely fancy (उत्प्रेक्षा). Mother-earth could not believe that a husband so noble would be so ruthless—so it was that She did not receive her child in her bosom.

लुप्तसंज्ञा—लुप्ता संज्ञा (consciousness) यस्याः सा। unconscious on account of swoon; fallen into a swoon. न विवेद दुःखम्—for the idea cf. अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव॥ कुमार॰ III. 73. प्रत्यागतासुः—प्रत्यागताः असवः नाम प्राणाः यस्याः सा। the word असु and its synonyms like प्राण are always used in the plural. सुमित्रा॰—सुमित्रात्मजस्य यत्नैः लब्धः। It was through Lakṣmaṇa's efforts such as fanning her, sprinkling water over her etc. that she was restored to consciousness.

57-58. अवर्णम्—not a single word derogatory to her husband did she utter. Cf. सोढुं न तत्पूर्वमवर्णमीशे XIV. 38. above.

वृजिनात् ऋते अपि निराकरिष्णोः Who had discarded her without her fault or sin (वृजिनम्). निराकरिष्णुः is from निराकृ + इष्णु (च्) according to "अलंकृञ् निराकृञ्" III. 2. 136 दुष्कृतिनम्—दुष्टं कृतम् अस्या अस्तीति दुष्कृती तम्। दुष्कृत + इन्। A sinner. स्थिर०—स्थिरं दुःखं भजति इति। foredoomed to endless suffering.

निघ्नस्य—पराधीनस्य—One who is subservient to another's will. भर्तृनिदेश०–भर्तुः निदेशेन रौक्ष्यं भर्तृनिदेशरौक्ष्यम्।

59-60. विडौजसा etc. As Viṣṇu is dependent upon Indra who is the elder. In Vedic mythology विष्णु is regarded as the youngest of the sons of अदिति among whom Indra was the eldest. So it is that Viṣṇu is called उपेन्द्र. In the महाभारत also विष्णु is often spoken of as the younger brother of Indra although indications of a change in favour of the supremacy of विष्णु among the gods are not wanting. विडौजस् is thus explained वेवेष्टि इति विट् (what pervades); विट् ओजः यस्य इति। Because Indra is looked upon as the mightiest among the gods. व and ब are interchangeable.

प्रजानिषेकम् गर्भम्; निषिच्यते इति निषेकः। प्रजायै निषेकः प्रजानिषेकः। the foetus; Cf. योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम्॥ कुमार० III. 16 चेतसा अनुध्यायत—Pray for it, bless it continually in your hearts. cf. सा त्वम् अम्ब स्नुषायां शिवानुध्यानपरा भव। उत्तरराम० I.

61. Construe:—स राजा मद्वचनात् त्वया वाच्यः यत् समक्षं वह्नौ विशुद्धाम् अपि मां लोकवादश्रवणाद् अहासीः तत् श्रुतस्य कुलस्य सदृशं किम्।

Sītā addresses Rāma as स राजा because he was too conscious of his kingly duties to care for either his own or his wife's happiness. श्रुतस्य कुलस्य etc. does it beseem thy renowned family, is it in keeping with the noble traditions of thy renowned family? Here श्रुत is adj. meaning renowned. According to another construction किं तत् श्रुतस्य कुलस्य (वा) सदृशम्। श्रुतस्य would mean learning—is it in keeping with either thy learning or thy family traditions ?

But in this construction we have to supply वा which is not in the verse.

62. कल्याणबुद्धेः—One who is benevolent in his disposition. Why should I impute wilfulness (कामचारः) to thee for this desertion, when I know that thou art so benevolent ? जन्मान्तरपातकानां विपाकविस्फूर्जथुः।—the sudden burst of thunder viz. the fruit विपाक of my sins of past births. This is the doctrine of कर्मन् according to which our pleasures and sorrows are the result (विपाक ripening) of our good or bad deeds, in a former birth. cf. भाग्यानि पूर्वतपसा खलु संचितानि काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ भर्तृहरि; को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे ॥ मालतीमाधव X. 13.

63. पूर्वम् उपस्थितां लक्ष्मीम् अपास्य—Formerly Rāma favoured Sītā by rejecting लक्ष्मी and making Sītā his beloved companion in his exile; so now Royalty—the jealous co-wife—working against her succeeds in winning Rāma's favour and driving away Sītā into exile. A very beautiful idea indeed ! According to the conventions of Sanskrit poetry लक्ष्मी and पृथ्वी are wives of the King. So Sītā's present misery was the result of the jealous vengeance of a co-wife—the most relentless of all persecutors.

64-65. निशाचरी°—How may I seek protection from any one else, when I was myself the protectress (शरण्या) of the hermit wives, whilest thou are still shining (त्वयि दीप्यमाने), while thou, my Lord, art still the universal protecter ?

अत्यन्त°—अत्यन्तं यः वियोगः तेन मोघे। fain would I put an end to this my accursed life, but for the progeny yet unborn, which I must preserve. अन्तरायः—An obstacle.

66. साहम्—So under these circumstances, I shall etc. सूर्यनिविष्ट° with her eyes fixed upon the blazing Sun. The reference is probably to the पञ्चाग्निसाधन where the devotee

sits in the midst of four fires and fixes his gaze on the Sun which is the fifth fire. Cf. शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा । विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ कुमार० V. 20. त्वमेव भर्ता etc. Such was the lofty ideal of Aryan woman-hood. Cf. सतीव योषित्प्रकृतिः सुनिश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥ शिशुपाल० I. 27.

67. This ends the message of Sītā. These verses are most pathetic, most heart-rending. Sītā finally requests her lord to look upon her as his common subject and to give her the protection that is due to a subject.

वर्णाश्रमः—These are the four castes ब्राह्मणक्षत्रियविट्शूद्राः । and the four आश्रमs are ब्रह्मचर्य, गृहस्थ, वानप्रस्थ, and संन्यास. निर्वासिता-Banished.

68-69. प्रतिगृह्य वाचम्—Receiving her message. विग्ना कुररी—like a stricken, terrified osprey. This is a commonly used simile, for the कुररी (टिटवी in Marathi)is only too well known for her shrill and yet plaintive note. Cf. नादस्तावद् विकलकुररीकूजितस्निग्धतारः । etc. मालती० V. 20.

नृत्यं मयूराः etc. is a beautiful instance of the figure दीपक where the verb विजहुः is connected with many कारकs and again it is a pathetic fallacy; cf. उद्गलितदर्भकवला मृग्यः परित्यक्तनर्तना मयूराः । अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥ शाकुन्तल IV. II. वनेऽपि—the force of अपि is brought out by मल्लिनाथ. अपि shows that grief naturally belonged to Rāma's household—where the inmates must have missed their beloved queen.

70. Construe:—कुशेध्माहरणाय यातः कविः रुदितानुसारी ताम् अभ्यगच्छत्, यस्य निषादविद्धाण्डजदर्शनोत्थः शोकः श्लोकत्वम् आपद्यत ।

कुशाश्च इध्मं च कुशेध्मम् । (समाहार द्वन्द्व) तस्य आहरणाय । निषाद० the reference is to the story that is given in the Rāmāyaṇa of how at sight of the bird (अण्डज) struck by a hunter the sage Vālmīki burst into spontaneous utterance. This was how he discovered the great poetic gift in himself and undertook to write the रामायण possibly the most poetic of all epic poems. So वाल्मीकि is the poet (कवि:) par excellence. The verse in question is given by मल्लिनाथ.

71-72. विलापात् विरता—ceasing in her lamentation; the ablative is used according to the वार्तिक "जुगुप्साविरामप्रमादार्थानामुपसंख्यानम् ।" दोहदलिङ्ग॰ दोहदस्य गर्भस्य यत् लिङ्गं तत् पश्यति इति । सुपुत्राशिषं दाश्वान्—Having given her blessings that she may bear a noble son. दाश्वान् is a perf. part. of दाश् to give. It is a Vedic form and is irregular. दाश्वान्साह्वान्मीढ्वांश्च । VI. 1. 12.

प्रणिधानत: By the divine power of Samādhi, by holy intuition. मा व्यथिष्ठा:—Aorist form of व्यथ् with the negative मा and the temporal augment dropped, giving the sense of the imperative; "Do not grieve" "Do not be uneasy in mind."

73. लोकत्रयकण्टक is Rāvaṇa. The word कण्टक is used in the अर्थशास्त्र in the special sense of "An evil character" "One who is a pest to society." "Any troublesome person who is a thorn to the state, is an enemy of order and good government." Cf. रक्षणादार्यवृत्तानां कण्टकानां च शोधनात् । नरेन्द्रास्त्रिदिवं यान्ति प्रजापालनतत्परा: ॥ मनु॰ IX. 253.

74. उरुकीर्ति:—उर्वी कीर्ति: यस्य । सुतां भवोच्छेदकर: ते पिता । King जनक who figures so prominently in the वृहदारण्यकोपनिषद्, was well-versed in the ब्रह्मविद्या—that divine knowledge of the ultimate reality through which we obtain salvation. Cf. याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ । उत्तर॰ IV. 9. किं तद् न etc. what is there that should prevent you from receiving kindness from me ? If, according to the धर्मशास्त्र, a father's friend is entitled to the same respect as the father, then surely he must discharge towards his friend's sons the duties of a father.

75. तपस्विसंसर्ग०—the idea is a favourite one with Kālidāsa. Cf. अनिग्रहत्रासविनीतसत्त्वम् । XIII. 50; सिद्धाश्रमं शान्तमिवैत्य सत्त्वैर्नैसर्गिकोप्युत्ससृजे विरोधः ॥ VI. 46. इतः—Here at this place will be performed the जातकर्म rite (अपत्यसंस्कारमयः विधिः)—a rite pertaining to the birth of a child. अनघप्रसूतेः अनघा प्रसूतिः यस्याः तस्याः ते । On your happy delivery the rite will be performed. For the expression अनघप्रसवा cf. शाकुन्तल IV. एषा..मृगवधूः यदा अनघप्रसवा भवति तदा मह्यं कमपि प्रियनिवेदयितृकं विसर्जयिष्यथः ।

76-77. संनिवेश—is a hut. तमोपहन्त्रीं तमसाम्—this a poetic derivation of the word तमसा. वगाह्य is अवगाह्य; the initial अ of अव and अपि is optionally dropped. "वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः ॥" Thus पिधानम्, अपिधानम् etc.

आर्तवम्—ऋतुः अस्य प्राप्तः इति । Belonging to the season. बालेयम्—बलये हितं बालेयम् । according to the Sūtra V. I. 13 given by the commentator we have this form from बलि + एय (ढञ्); fit for making an offering to the deities. अकृष्टरोहि—अकृष्टे (क्षेत्रे) रोहतीति । नवाभिषङ्गाम्—one whose अभिषङ्ग (calamity, grief) is fresh. अभिषङ्ग occurs in 54 above.

78. This gives a very delicate fancy of the poet. In fact our poet is very fond of assigning this task of watering the plants to his heroines. Cf. II. 36. VIII. 61. while Sītā's fondness for the work is brought out in XIII. 34. एषा त्वया पेशलमध्ययाऽपि घटाम्बुसंवर्धितबालचूता । etc. स्तनन्धयः । स्तनं धयतीति स्तनन्धयः । अये एतास्तपस्विकन्यकाः स्वबलानुरूपैः सेचनघटैः बालपादपेभ्यः पयो दातुम् इत एव अभिवर्तन्ते—शाकुन्तल I.

79-80. अनुग्रह०—अनुग्रहं प्रत्यभिनन्दति ताम् । who welcomed, gratefully received his kindness or favour. मृगाध्यासित etc. मृगैः अध्यासितः वेदिपार्श्वः यत्र । where the deer sat by the side of the sacred altar. शान्तमृग—शान्ताः मृगाः नाम श्वापदाः यत्र । the word मृग is used here in the general sense of "beasts"; these were very docile.

निर्विष्टसाराम्—निर्विष्टः उपभुक्तः सारः यस्याः ताम्। the last digit of the moon when all its essence is drunk up by the manes, refers to the belief that the manes and the god drink the nectar of the moon. cf. रविमावसते सतां क्रियायै। सुधया तर्पयते सुरान् पितॄंश्च ॥ विक्रमो० III. 7. ओषधी is a plant which perishes when the fruit becomes ripe. ओषध्यः फलपाकान्ताः। So on the new-moon day there is only one digit of the moon left, which, after its essence is drunk by the पितृs is handed over to the herbs.

81-82 सपर्यानुपदम्—after the worship. With a few broad touches the poet paints for us the life at the hermitage in olden days. Its hospitality was proverbial. इङ्गुदी etc. the fruit of this tree when crushed yielded the oil with which lamps were fed. Cf. शाकुन्तल I. 14 प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ॥ आस्तीर्ण०—आस्तीर्णं मेध्यम् (holy) अजिन एव तल्पं यस्मिन्।

अभिषेकप्रयता—Pure or hallowed by baths pertaining to religious vows. अतिथिभ्यः etc. Making worship to guests according to rites—this was an essential duty of hermit-life. अतिथिः—न विद्यते तिथिः यस्य सः। अतति गच्छति सततम् इति। वन्येन—वने भवम् वन्यम्—Products of the forest such as fruits, roots etc.

83-84. When Lakṣmaṇa returned to अयोध्या, wondering to himself if the King had relented in the meanwhile, he gave a detailed report of how he had executed Rāma's command. अपि प्रभुः etc. the sentence is interrogative—प्रश्नकाकुः technically called—and generally begins with अपि.

तुषारवर्षी सहस्यचन्द्र इव—like the moon in the month of Pauṣa distilling dew. This comparison implies the deep tenderness of राम and the profusion of tears that he shed. कौलीन etc. His Sītā was still dear to him. She dwelt in his heart although thrust away from home.

85-86. धीमान्—Thoughtful जागरूकः। from जागृ + ऊक

according to जागर्तेरूकः । III. 2. 165. वर्णाश्रमावेक्षण—in watching the ways of castes and Āśramas. For it was the King's duty to see that all the castes and Āśramas properly discharged their duties, and that no one encroached on the privileges of another. रजोरिक्तमनः—रजसा रिक्तं मनः यस्य सः । For रजोगुण is the source of passions that make a man restless. Cf. रजो रागात्मकं विद्धि तृष्णासंगसमुद्भवम् ।

परिवादभीरोः—परिवादात् भीरुः परिवादभीरुः तस्य । Who was afraid of a scandal. वक्षसि असंघट्टसुखं वसन्ती clinging to the bosom of the King happily without any fear of impediment or clash with a rival wife. संघट्ट is clash. As Rāma did not marry a second wife, Lakṣmī was happy and gained entire ascendancy over his heart.

87. Construe :—यत् दशमुखरिपुः सीतां हित्वा अन्यां न उपयेमे, तत् तस्याः एव प्रतिकृतिसखः क्रतून् आजहार (इति) तेन श्रवणविषयं प्रापिणा भर्तुः वृत्तान्तेन सा दुर्वारं परित्यागदुःखं कथमपि विषेहे ।

उपयेमे—उप + यम् to marry takes the Ātm. according to उपाद्यमः स्वकरणे । I. 3. 56. तस्या एव प्रतिकृतिसखः—Rāma made an image of Sītā in gold, and looked upon that image as his consort in the performance of sacrifices. Cf. उत्तररामॆ II वासन्ती—का तर्हि यज्ञे सहधर्मचारिणी । आत्रेयी—हिरण्मयी सीताप्रतिकृतिः । also श्लाघ्यस्त्यागोऽपि वैदेह्याः पत्युः प्राग्वंशवासिनः । अनन्यजानेः सैवासीद्यस्माज्ज्याया हिरण्मयी ॥ रघु. XV. 61.

When Sītā came to learn of these incidents she was convinced of Rāma's great love for her; this conviction sustained her in her distress.

The metre of this last stanza is मन्दाक्रान्ता—मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद् गुरू चेत् ।

CHAPTER XV

1. पृथिवीमेव केवलां बुभुजे—Rāma enjoyed the earth alone, but not any other woman after he had abandoned Sītā. बुभुजे—भुज् takes ātmanepada in the sense of enjoying.

2. Lavaṇa—a Rākṣasa who often destroyed the sacrifices of sages. विलुप्तेज्या :—विलुप्ता इज्या येषाम्—(बहु०) whose sacrifices were destroyed.

3. त्राणाभावे—only when there is no protector do the sages expend their ascetic virtue. But by using their extraordinary powers, they shorten their penance-virtue.

4. धर्मसंरक्षणार्थैव—for the protection of righteousness alone. प्रवृत्तिः appearance or birth. Bh. Gītā : यदा यदा हि धर्मस्य ग्लानिर्भवति भारत। अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥ परित्राणाय साधूनां विनाशाय च दुष्कृताम्। धर्मसंस्थापनार्थाय सम्भवामि युगे-युगे ॥

5. प्रार्थ्यताम्—should be assailed. विशूलः—when he is without a trident.

6. शत्रुघ्न—शत्रून् हन्तीति, शत्रु+हन्+ठक् or क।

7. अपवाद इवोत्सर्गम्—Just as the exception is able to stop the general rule, Śatrughna was able to stop the enemy. परन्तपः—परान् तापयति इति । पर+मुम्+तप्+खच्.

8. अभीः—अविद्यमाना भीः यस्य (बहु०), fearless.

9. रामादेशात्—Śatrughna alone was a sufficient match for the asura. Still he was accompanied by the army not out of his own will but at the instance of Rāma, his eldest brother. The simile is most appropriate and pedantic. The root 'इङ' means 'to learn' even without the use of prefix 'अधि', still the prefix is used, although it is quite redundant.

10. The sages preceded the chariot of Śatrughna, pointing the way to the abode of Lavaṇa, just as the Bālakhilyas precede the sun-god. Mark the appropriateness of the simile.

11. मार्गवशात्—because the road by which he was to pass lay by the hermitage of Vālmīki. वाल्मीकीये-वाल्मीकि+छ=ईय

12. तपःप्रभावसिद्धाभिः—By their ascetic power the sages could produce whatever they desired. This efficacy is sometimes attributed to the divine cows which the sages possessed.

13. कोशदण्डौ—Kuśa and Lava are compared to treasury and army. As कोश and दण्ड are the main stays of the kingdom, so Lava and Kuśa were the main props of their parents.

15. मधूपघ्न—मथुरा—this was the capital city of Lavaṇa's kingdom. कुम्भीनसी, mother of Lavaṇa, was the sister of Rāvaṇa, King of Laṅkā. Lavaṇa came with the assemblage of animals killed in hunting. The poet imagines the assemblage as a tribute received from the foresters.

16. The verse portrays the horrid aspect of the asura and describes him as a moving funeral fire.

17. सम्मुखीनः—सम्मुख+ख=ईन. जयो रन्ध्रप्रहारिणाम् — Those who can take advantage of the weakness of their enemy come off successful. Lavaṇa was without a trident. Śatrughna took advantage of this situation and killed him.

18. नातिपर्याप्तम्—not sufficient. The animal flesh was not sufficient for his appetite, so the creator being afraid has sent me human flesh in the form of Śatrughna—so thought Lavaṇa when he first saw Śatrughna coming for combat.

22. ऐन्द्रमारुतम्—missile presided over by Indra. The missile was used to smash the big stone hurled by the asura. The use of missile presided over by Indra was efficacious to destroy the big stone, for the presiding deity Indra is reputed as the destroyer of mountains.

23. The word 'दो' meaning 'arm' is used in the neuter gender. It is used in the masculine too. उत्पातपवनप्रेरित—set in motion, by an ominous gust of wind.

24. कार्ष्णेन पत्रिणा—by the missile, presided over by Viṣṇu (Kṛṣṇa) or by an arrow made of iron.

25. When Lavaṇa was killed, upon his head there fell the

birds of prey, while upon the head of Śatrughna, there fell the shower of heavenly flowers.

26. Lakṣmaṇa and Śatrughna were born of one and the same mother. Lakṣmaṇa had killed Meghanâda, son of Rāvaṇa during the battle at Laṅkā, and proved his valour. Śatrughna had equally displayed his powers by killing Lavaṇa.

27. चरितार्थैस्तपस्विभिः—The ascetics had invited Śatrughna for killing Lavaṇa. Now that Śatrughna had killed Lavaṇa, the sages were gratified.

28. Having killed Lavaṇa, Śatrughna founded Mathurā, on the bank of Yamunā. The city became the capital of his kingdom later on. The figure of speech is अनुप्रास.

29. The verse describes Mathurā as the offshoot of heaven.

30. पिप्रिये—प्री Ā. Perfect 3rd per. sing.

31. The verse does not mention Vālmīki by name, but it refers to him as the friend of Daśaratha and Janaka. Mantrakṛt—to whom the Mantras were revealed. But, in fact, no mantra had been revealed to Vālmīki. Vālmīki is not a seer in vedic parlance.

32. Because the moisture of their embryo was removed by means of Kuśa grass and the hair of cow's tail, the sage Vālmīki named them Kuśa and Lava, respectively.

33. When the boys attained maturity, the sage taught them Vedas and made them chant his new composition Rāmāyaṇa.

34. The grief of their mother was lessened to some extent when the boys chanted the Rāmāyaṇa composed by Vālmīki.

35. The three brothers of Rāma—Bharata, Lakṣmaṇa and Śatrughna too had two sons each.

36. Śatrughna bestowed the sovereignty of Mathurā and Vidiśā on his two sons—Śatrughâtin and Subāhu.

37. Śatrughna was cautious lest Vālmīki should be

disturbed in his penance, so he left the hermitage for Ayodhyā, the ancient capital of Ikṣvāku dynasty.

38. विवेश—विश् perfect 3rd per. sing. संस्कार—decoration. शोभिनीम्—made splendid. When the king or the prince entered the city, the citizens made auspicious decorations—such as placing earthen jars filled with water near the entrance, hanging garlands of flowers, leaves etc., along the walls, raising flags at the tops of their houses.

39. असामान्यपतिं भुवः—the exclusive husband of the Earth. After the repudiation of Sītā Rāma had not taken another wife.

40. Rāma welcomed Śatrughna, the slayer of Lavaṇa just as Indra welcomed Viṣṇu, the slayer of Kālanemi. According to one tradition, Kālanemi was the son of Virocana, the grandson of Hiraṇyakaśipu. That great asura was killed by Viṣṇu and reborn as Kaṁsa, the son of Ugrasena. According to another tradition Kālanemi was the son of Hiraṇyakaśipu. तुराषाड्—तुरं तुरां वा सहते इति—One who is a match for the powerful enemy. This is an epithet of Indra. According to Kṣīrasvāmin— 'तुरं त्वरितं साहयत्यभिभवत्यरीन् । One who can easily overcome the enemy.

41. Vālmīki had asked Śatrughna not to reveal the secret of his sons' birth to Rāma, because he himself wished to communicate it in time.

42. The verse shows that the death of a child during Tretā when Rāma lived was quite unusual.

43. The rule of Daśaratha, in comparison with the rule of his ancestors—Dilīpa and others was bad, but the rule of Rāma, in comparison with the rule of his father was worse. The comparison is made with reference to the death of Brāhmaṇa's child in his reign.

44. जिह्राय—ह्री perf. 3rd per. sing. अकालभवो मृत्युः—untimely death.

45. सहस्व—सह् Ā 2nd per. sing. कौवेरं यानम्—The aerial car Puṣpaka, which Rāvaṇa, king of Laṅkā, seized from Kubera, his brother. Rāma returned to Ayodhyā by this car along with Sītā and others. It is not mentioned here whether this aerial car was returned to Vibhīṣaṇa, the successor of Rāvaṇa or remained with Rāma. The word सस्मार does not throw light on this point.

वैवस्वतजिगीषया—With a desire of conquering Yama (and restore the Brāhmaṇa boy to life).

46. अध्यास्य—अधि+अस्+णि+क्त्वा (=ल्यप्). सरस्वती—the goddess of speech. गूढरूपा—in her concealed form i.e. an aerial voice spoke to him. In the Rāmāyaṇa, the unknown voice gives him full information, while here it refers only to an unknown transgression which Rāma is asked to discover and correct. Contrast Uttara-rāmacarita शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः। शीर्षच्छेद्यः स ते राम तं हत्वा जीवय द्विजम् ॥

48. विनेष्यन्—desirous of stopping. वर्णविक्रिया—transgression of rules of caste.

49. ऐक्ष्वाकः—the descendant of Ikṣvāku; Ikṣvāku+ अण् । धूमाभिताम्राक्षम्—with his eyes made red with the smoke.

50. The epithet 'धूमपः' refers to his low level. सुरपदार्थिनम्—desiring to achieve the position of a god. According to Śāstras the attempt of a Śūdra to attain the status of a god was a sin : न शूद्रः स्वर्गमीहेत तपसा यजनेन वा। He had no right to practise asceticism to perform sacrifice. If he carried out such activities he was liable to be punished.

51. तपस्यनधिकारित्वात्—A Śūdra was not entitled to practise asceticism. शीर्षच्छेद्यं परिच्छिद्य—arriving at a decision that Śūdra deserved to be beheaded. The violation of the rules of caste invited extreme penalty.

52. The penalty of death inflicted on Śambūka for the transgressor of caste-rules was not justifiable on any

grounds. If the rules could be relaxed for other castes, why not for Śūdra ?

53. It was the extreme punishment, and not asceticism, that obtained for Śambūka the position of the virtuous.

54. मार्गसन्दर्शितात्मना—मार्गे सन्दर्शित आत्मा येन (बहु०) Sage Agastya met Rāma by chance on the road. Rāma did not go to his hermitage of his own.

55. कुम्भयोनि—Agastya was born of a pitcher. A Vedic legend records Agastya was begotten by Mitrā-Varuṇa from the celestial nymph Urvaśī. As part of the semen fell into a pitcher Agastya was produced therein.

अलङ्कारं ददौ—The ornament was a wrist-let, the same that Kuśa subsequently dropped in the waters of the Sarayū. Agastya drank up the ocean to lay bare the Kāleyas who had hidden therein; when they became visible they were slain by the gods. The ocean was filled afterwards by the river Gaṅgā who was brought down from heaven by Bhagīratha, the remote descendent of king Sagara.

56. It appears strange that the Brāhmaṇa boy was restored to life as soon as Śambūka was killed by Rāma.

57. त्रातुर्वैवस्वतादपि—compare Uttararāmacarita —यमादपि दण्डधारे । The ablative वैवस्वतात् is used in the sense of protection.

58. Rāma started an Aśvamedha Sacrifice, wherein he received gifts from monkey leaders, Rākṣasa chiefs and kings who accepted his leadership.

59. ज्योतिर्मयानि धिष्ण्यानि । Not only the sages who dwelt on earth but also those who had taken abodes in the stars came to attend the sacrifice.

60. Ayodhyā having four gates looked like the body of the creator who has four mouths. The sages quartered in the open outside the city looked like the creation of Brahmā stationed around his body

61. In the sacrifice, the sacrificer sits in the altar in front of the sacrificial fire, along with his wife and pours oblations into the fire. But Rāma had discarded Sītā, due to public scandal. Still being a faithful husband, he substituted a golden image of Sītā and sat along with her in the altar showing thereby that he believed in the purity of his beloved though he had deserted her due to public criticism.

प्राग्वंशवासिनः—residing in the altar of sacrifice. अनन्यजानेः–नास्ति अन्या जाया यस्य (बहु०) who had not married any other woman.

62. राक्षसा एव रक्षिणः—By killing Rāvaṇa and befriending his brother Vibhīṣaṇa, Rāma had made alliance with the Rākṣasas. Now the Rākṣasas who generally hindered sacrifices, became the protectors of Rāma's sacrifice.

63. प्राचेतसोपज्ञम्—first known by Vālmīki, the son of Pracetas. जगतुः गै perfect 3rd per. dual.

64. किन्नरस्वनौ—whose voice was as sweet and soft as that of the Kinnaras. Kinnaras are mythical beings like Yakṣas, Gandharvas etc.

66. बभौ—भा perfect 3rd. Sing.

67. जनता—जन्+तल्+टाप्। नाक्षिकम्पम्—नास्ति अक्ष्णोः कम्पः यस्मिन् (बहु०)। व्यतिष्ठत—वि+स्था Ā. imp. 3rd sing. स्था takes ātmanepada when it is prefixed by सम्, अव, प्र, वि (Pāṇini (समवप्रविभ्यः स्थः)

69. अशंसताम् --शंस् imp. 3rd. dual, indicated.

70. उरीकृत्य—वर्जयित्वा making exception (of himself). Rāma offered his kingdom to Vālmīki but his own person since he was performing the Aśvamedha sacrifice. The commentator Vallabha remarks: Rāma offered his kingdom to Vālmīki as a reward of his services in bringing up his sons but he was unable to give up his own person because he had to complete the sacrifice.

71. कारुणिकः करुणा+ठञ् = इक

74. स्वसिद्धिनियमैरिव—as the sage got success by austerities, so he caused Sītā to be brought by his disciples.

75. प्रस्तुतप्रतिपत्तये—to accomplish what had been agreed upon.

76. Vālmīki attended on Rāma, accompanied by Sītā with her two sons—Kuśa and Lava, just as he (Vālmīki) attended on the sun-god by means of Gāyatrī accompanied by purity and intonation.

77. काषायपरिवीतेन—कषायेण रक्तं काषायम्—कषाय+अण् She was clad in red, as she was observing an ascetic vow. अन्वमीयत—अनु+माङ् (कर्मणि) Imperfect 3rd sing. could be inferred from.

78. प्रतिसंहृतचक्षुषः—withdrawing their eyes (from the range of her right). People were ashamed that because of their incredulity she had to suffer much.

फलिता इव शालयः like paddy plants under the weight of fruits (the people bent their heads).

79. भर्तुर्दृष्टिविषये—in the presence of your husband.

80. सत्याम्—truthful. पय आचम्य—sipping the water. Before going through an ordeal one is enjoined to purify oneself by bathing etc. Water from the hands of a Brāhmaṇa and especially from the hands of Vālmīki's disciples must be holy and helpful in speaking out the truth.

81. Why Sītā who was pure and chaste wanted to hide herself in the womb of the earth is not quite clear. Kālidāsa's account of Sītā's disappearance tallies with that of Vālmīki's Rāmāyaṇa, Uttarakāṇḍa :

सर्वान् समागतान् दृष्ट्वा सीता काषायवासिनी ।
अब्रवीत्प्राञ्जलिर्वाक्यमधोदृष्टिरवाङ्मुखी ॥
यथाऽहं राघवादन्यं मनसापि न चिन्तये ।
एषा मे माधवी देवी विवरं दातुमर्हति ॥
मनसा कर्मणा वाचा यथा रामं समर्चये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥

Canto 110

82. शातह्लदम्—शतह्लदायाः सम्बन्धि— (as) that of lightning. प्रभामण्डलम्—प्रभाया मण्डलम् —a halo of light. उद्ययौ —उद्+या perfect 3rd person singular, rose up.

83. नागफणो० नागस्य फणाः नागफणाः, तत्र उत्क्षिप्तं च तत् सिंहासनं च तस्मिन् निषेदुषी—seated on a throne held up on the expanded hood of the snake. वसुन्धरा —वसूनि धारयतीति सा, वसु+मुम् —खच्+टाप्.

84. विधिबलापेक्षी—विधेः बलम् अपेक्षते इति —having regard to the power of Fate, seeing that fate was too powerful.

85. गुरु—Vasiṣṭha or Vālmīki. Mallinātha interprets 'guru' by Brahmā. Compare Rāmāyaṇa Uttarakāṇḍa Canto 109 पितामहं पुरस्कृत्य सर्वं एव समागताः । आदित्या वसवो रुद्रा विश्वेदेवा मरुद्गणाः । साध्याश्च देवाः सर्वे ते सर्वे च परमर्षयः and also : एवं ब्रुवाणे काकुत्स्थे क्रोधशोकसमन्विते । ब्रह्मा सुरगणैः सार्धमुवाच रघुनन्दनम् । राम राम न सन्तापं कर्तुमर्हसि सुव्रत ॥

86. रामः सीतागतं स्नेहं निदधे तदपत्ययोः Rāma centred his affection for Sītā in her sons. That was the only course for mitigating sorrow.

87. Yudhājit was the maternal uncle of Bharata. At his request, Rāma gave the country of Sindhu to Bharata, as it lay adjacent to Kekaya deśa of which the ruler was Yudhājit.

88. आतोद्यं ग्राहयामास—forced them to take lute and throw away arms. Gandharvas are well known as musicians. They had attacked the kingdom of Yudhājit, the maternal uncle of Bharata. Bharata conquered the Gandharvas in a battle.

89. Takṣa and Puṣkala, the two sons of Bharata were intalled on the thrones in the capitals named after them as Takṣaśilā and Puṣkalāvatī. Takṣaśilā is identified with Taxila, near Rawalpindi (Pakistan) and Puṣkalāvatī with *Pu-se-kia-lo-fa-ti* to the north-east of *Pu-lu-sha-pulo* (or Peshawar), on the authority of the Chinese Pilgrim Hiuen Thsang.

90. कारापथेश्वरौ—The two sons of Rāma's brother Lakṣmaṇa were appointed rulers of Kārāpatha : Aṅgada in the west at Aṅgadapurī and Chandraketu in the north at Chandrakānta.

Aṅgadapurī is modern Śahabad in Oudh which is still known as Aṅgadapur. Chandrakānta is Chāndapur, east of Saharanpur, U.P.

91. निवापान्—श्राद्धादीन्—rites performed in favour of deceased ancestors. भर्तृलोकप्रपन्नानाम्—भर्तृलोकं प्रपन्नानाम् स्वर्गतानाम् those who had gone to heaven.

92. तं त्यजेः—You should abandon him. रहःसंवादिनौ—रहसि संवादिनौ । Should a person encroach upon them while they are engaged in conversation, the person guarding the gate should either be banished or killed. This is a prologue to the self-inflicted death of Lakṣmaṇa.

It may appear strange that Rāmāyaṇa as well as Raghuvaṁśa does not throw light as to what happened to Durvāsas who encroached upon Rāma and Yama while they were busy in conversation.

93. Yama had arrived in the guise of a hermit. But when the two—Rāma and Yama—met together, Yama disclosed himself to Rāma and gave the message of Brahmā.

94. द्वास्थः–द्वारि तिष्ठतीति—who stood at the gate, the door-keeper. समयम् अभिनत् broke the agreement, because he allowed Durvāsas to enter the premises where Yama was talking with Rāma. भीतो दुर्वाससः शापात्—afraid of being cursed by Durvāsas. If at all Durvāsas was disallowed by Lakṣmaṇa to enter the premises where Yama and Rāma were conversing, the former would curse Rāma, his family, relatives and the entire people and the country. Cf. Rāmāyaṇa Uttarakāṇḍa Canto 118. तथा तयोः संवदतोर्दुर्वासा भगवानृषिः। रामस्य दर्शनाकाङ्क्षी राजद्वारमुपागमत् ।। सोऽभिगम्य तु सौमित्रिमुवाच ऋषिसत्तमः । रामं दर्शय मे शीघ्रं पुरा मेऽर्थोऽतिवर्तते ।। अस्मिन् क्षणे मां सौमित्रे रामाय प्रतिवेदय । विषयं त्वां पुरं चैव शपिष्ये राघवं तथा ।। भरतं चैव सौमित्रिं युष्माकं या च सन्ततिः । न हि शक्ष्याम्यहं भूयो मन्युं धारयितुं हृदि ।।

95. सरयूतीरम्—सरय्वोः तीरम्—the bank of Sarayū river योगवित्—who knew the art of Yoga. The kings of Raghu dynasty gave up their breath by having recourse to Yoga. Cf. योगेनान्ते तनूत्यजाम् । पूर्वजन्मनः—of the elder brother.

96. त्रिपात्—the three-legged virtue. In the Kṛta Yuga Dharma has four legs. In the Tretā, Dharma loses one leg. It remains three-legged. In Dvāpara, it is two-legged. In Kali it remains one-legged. Rāma without Lakṣmaṇa in the Tretā Yuga is compared to the three-legged Dharma in the same Yuga.

97. कुशावत्याम्—कुशावती the capital city in the kingdom in South. शरावत्याम्—श्रावस्त्याम्—Śrāvastī lay in Northern Kosalas.

98. उदक् प्रतस्थे—proceeded towards the north. According to mythology heaven is situated to the north. गृहवर्जम्—abandoning their houses. स्थिरधीः स्थिरा धीः यस्य सः—of steady mind cf. Bh. Gītā दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थिरधीर्मुनिरुच्यते of steady mind.

99. तस्य पदवीं जगृहुः followed him.

100. चक्रे त्रिदिवनिःश्रेणिः (the river Sarayū) was made a ladder to Svarga.

101. गोप्रतरकल्पः like cows swimming close to each other, the citizens of Ayodhyā, while swimming in the Sarayū, crowded with each other. The place became celebrated as a sacred spot on earth by the name of Gopratara.

102. विबुधांशेषु प्रतिपन्नात्ममूर्तिषु when the gods incarnate (Sugrīva, Bibhīṣaṇa and others resumed their original forms (there being no room in heaven), the creator, out of necessity, made another heaven for them.

त्रिदशीभूतपौराणाम्—when the citizens of Ayodhyā had become gods. स्वर्गान्तरम् अकल्पयत्—made another heaven.

103. निर्वर्त्यैवम्—Rāma established Bibhīṣaṇa on the southern mountain and Hanūmat on the northern mountain. According to Mallinātha, the southern mountain alludes to Citrakūṭa, and northern mountain refers to Himavat. But according to Hemādri, the southern mountain is Suvela and the northern mountain is Gandhamādana.

XVI

1. सप्त रघुप्रवीराः—Seven (other than Kuśa) heroic princes in the family of Raghu : Lava, Takṣaka, Puṣkara, Aṅgada, Candraketu, Śatrughāti, Subāhu. रत्नविशेषभाजं चक्रुः became his (Kuśa's) taxpayers. Or made him the sharer of everything best of its kind.

2. सेतुवार्तागजबन्धमुख्यैः—सेतुवन्ध—construction of bridges, वार्तबिन्ध—agriculture, including protection of cows. गजबन्ध—the taming of elephants.

3. दानप्रवृत्तेः अनुपारतानाम् the flow of whose echor was uninterrupted (this is with reference to celestial elephants) or who never desisted from the act of charity). सामयोनिः वंशः the race (of elephants) born of sāmans.

4. अर्धं रात्रे—at midnight. अर्धं रात्रेः—अर्धरात्रः । स्तिमितप्रदीपे—स्तिमिताः प्रदीपाः यस्मिन् when the lights were dimly burning प्रवासस्थकलत्रवेषाम्—प्रवासे तिष्ठतीति प्रवासस्थः, प्रवासस्थस्य कलत्रम् इव वेषो यस्याः सा, ताम्—who was dressed like one whose husband is gone abroad. अदृष्टपूर्वाम्—न दृष्टा अदृष्टा—(नञ् तत्पु०), पूर्वम् अदृष्टा अदृष्टपूर्वा, ताम् । not seen before.

5. साधुसाधारणपार्थिवर्द्धेः—साधूनां साधारणा पार्थिवर्द्धिः यस्य—whose royal fortune was common to the good.

6. अनपोढार्गलम्–न अपोढा (अनपोढा) अर्गला यस्य तत्–the doors of which were not unbolted. पूर्वार्धविसृष्टतल्पः—पूर्वार्धेन विसृष्टं तल्पं येन सः—who had raised his upper half from the couch.

7. मृणालिनी हैममिवोपरागम्—just as a lotus suffers damage caused by frost.

8. परिग्रहः—पत्नी wife, परस्त्रीविमुखप्रवृत्ति—परेषां स्त्रीषु विमुखा प्रवृत्तिः यस्य तत्—totally turned away from love towards the wives of other men.

9. नीतपौरा—नीताः पौरा यस्याः of which the people were carried to heaven. स्वपदोन्मुखेन—स्वस्य पदम्, तस्मै उन्मुखेन—being inclined to go to his region (i.e. the world of Viṣṇu).

10. वस्वौकसाराम्—वसूनाम् ओकस्येव सारो यस्याः सा ताम् or वसूनाम् ओकैः सारा or वसुमया ओकांसि तैः सारा । It means either Alakā, the city of god Kubera or Amarāvatī, the capital city of Indra. सौराज्यबद्धोत्सवया—सौराज्येन बद्धः उत्सवो यस्याः । lords (by my prosperity) manifested in the festivals which continuously took place by reason of excellent rule.

11. विशीर्णतल्पाट्टशतः—विशीर्णानि तल्पानाम् अट्टानां शतानि यस्य सः with hundreds of broken *Talpas* and terraces. Talpa—a room in the upper storey. अट्ट terrace, a projected portion to a building पर्यस्तशालः पर्यस्तः शालः यस्य सः of which the ramparts are dilapidated. विडम्बयति–imitates.

12. नदन्मुखोल्काविचितामिषाभिः– नदद्भ्यो मुखेभ्यो निर्गता उल्कास्ताभिः विचितम् आमिषं याभिस्ताभिः—Who seek carrion by the aid of the light emitted from their howling mouths. Or नदत्सु मुखेषूल्काभिर्विचितम आमिषं याभिस्ताभिः—Who seek dead bodies or rotten flesh by the help of light emitted from their wailing mouths. Kālidāsa regards the wailings of female jackals at night as quite inauspicious.

13. The waters of the lake used to be struck gently by the hands of young ladies, now bewail when they are struck violently with horns by wild buffaloes.

14. वृक्षेशयाः—वृक्षे शेरते इति—अलुक्समास

15-21. reveal disparity between the past and present conditions of the city of Ayodhyā.

22. कारणमानुषीं तनुम्—कारणेन लवणवधादिरूपेण गृहीतां तनुम्—the physical body assumed for killing Lavaṇa or the human form assumed for the purpose of destroying Rāvaṇa. The latter explanation seems to be better.
कुलराजधानीम्—कुलक्रमेण वंशपरम्परया राज्ञा धीयते स्थीयतेऽस्यां ताम् ।

23. प्राग्रहरः श्रेष्ठः—the illustrious. शरीरबन्धेन तिरोबभूव—disappeared with the body.

24. अभ्यनन्दन्—congratulated him. The expert Brāhmaṇas told him that the dream was quite auspicious. Mallinātha

quotes from Gārgya : दृष्ट्वा स्वप्नं शोभनं नैव सुप्यात् पश्चाद् दृष्टो यः स पाकं विधत्ते। शंसेदिष्टं तं च साधुर्द्विजेभ्यस्ते चाशीर्भिर्नन्दयेयुर्नरेन्द्रम् ।।

25. सैन्यैरनुद्रुतः—followed by his army. श्रोत्रियं सत्कृत्वा—giving charity to Brāhmaṇas well-versed in the Vedas.

27. वेलां नीयमानः इव— made to start for the shore.

28. The earth appeared to be unable to bear the tread of his forces and mounted on the second foot of Viṣṇu viz. the firmament in the form of dust.

32. उपायनानि पश्यन् gracing (merely) with a look. He did not accept presents brought by Pulindas but only favoured them with a glance at the articles of gift.

33. तदीये तीर्थे—in the holy water place of Vindhya he crossed the river Gaṅgā. Here by Gaṅgā the poet means not the actual stream Gaṅgā but a sacred river rising in the Vindhya. Some commentators interpret तदीये तीर्थे to mean during the crossing of it (= Gaṅgā), more probably, a tributary of Gaṅgā, or the poet crossed the river at a place called *Vindhya-tīrtha*, but the commentators are not decided on the exact situation of this Tīrtha. The following verses make it very clear that it was Gaṅgā which sanctified the ashes of Sagara Princes who were burnt by the fire of wrath of Sage Kapila. Some commentators maintain that the king crossed the Ganges near a place called Vindhyavāsinī devī. नौलुलितम्–नौभिर्लुलितम्—agitated by the movements of boats.

35. वेदिप्रतिष्ठान्—वेदिः प्रतिष्ठा(स्थानं) येषाम् तान् erected in the altar.

36. प्रत्युज्जगाम--advanced to receive him.

37. रिपुमग्नशल्यः--रिपुषु मग्नं शल्यं यस्य who had planted an arrow in the hearts of the enemy. पौरसखः—पौराणां सखा the friend of citizens. कुलध्वजः—कुलस्य ध्वजः the standard of the family of Raghus. उपशल्ये—on the outskirts of the city. निवेशयामास—encamped.

38. तथागताम्—who was reduced [to the state of dilapidation] नवीचक्रुः — renovated. निदाघग्लपिताम् — scorched by the heat of summer.

39. परार्ध्य-प्रतिमागृहायाः—परार्ध्यानि प्रतिमागृहाणि यस्याः — containing splendid temples. सपर्यां निर्वर्तयामास—performed worship उपोषितौ—who had observed fast. वास्तुविधानविद्भिः—who were versed in the art of architecture. It is strange that the architects or the priests should fast previous to the house-laying ceremony.

40. निशान्तम्—palace राजोपपदम्—राजशब्दपूर्वम् with the attribute 'royal' prefixed to it. कामीव—like a lover. कान्ताहृदयं प्रविश्य entering the heart of the beloved.

41. As a young female appears splendid with the ornaments arranged in their proper places on all her limbs, similarly, the city looked splendid with wares arranged in its shops, with horses resting in their stables, with elephants fastened to the posts, fixed in the stables as prescribed in the religious texts or sculptured in the posts fixed in the stables according to the rule.

42. पुराणशोभाम्—ancient glory such as was evidenced in the reign of King Daśaratha and his successors—दशरथादिराज्ये याऽभूत्तादृशीं शोभाम्.

43. घर्मः—summer. प्रियावेषमिवोपदेष्टुम्—to teach him in the garb of his beloved. Or प्रियाः (Accu. plu of प्रिया) वेषम् can be taken as two separate words, meaning thereby "to impart instructions to his beloveds in the point of dress" Cf. प्रिया इति पदभङ्गो वा—Hemādri. उप्+दिश् in the sense of ब्रू has two objects : (1) प्रियाः and (2) वेषम्..

44. अगस्त्यचिह्नादयनात् — from the southern quarter characterized by Agastya. भास्वति सन्निवृत्ते—the sun having come (near the northern quarter). हिमस्रुतिं मुमुञ्च—i.e. the northern quarter shed tears of joy in the form of oozing snow on the Himālaya mountain.

45. In summer the days are hot and the nights thin

(=short) as the couple (husband and wife) in their love-quarrel become hot-tempered and thin with remorse.

46. उद्दण्डपद्मम्—उद्गतदण्डानि पद्मानि यत्र (बहु०) तत्—qualifies अम्भः । नारीनितम्बद्वयसम्–नारीनितम्बप्रमाणम्—the secondary suffix द्वयसच् when added to a word denotes the sense of measure.

47. सायन्तनमल्लिकानाम्—of evening-blooming Jasmine mallikā creepers. प्रत्येकनिक्षिप्तपदः—प्रत्येकम् (एकैकस्मिन् कुड्मले) निक्षिप्तं पदं येन (बहु०) placing its foot (on each of the buds).

48. स्वेदानुविद्ध० स्वेदेन अनुविद्धम् आर्द्रं नखक्षतम् अङ्कः यस्य (बहु०) तस्मिन्, the nail-wound on the cheeks of the ladies moistened with the drops of perspiration became stickly enough to hold the Śirīṣa flowers that dropped from their ears. भूयिष्ठसन्दष्टशिखम्—भूयिष्ठं सन्दष्टाः (संलग्नाः) शिखाः यस्य (बहु०) तत्, whose filaments had stuck fast. Cf. variants : भूयिष्ठसंसृष्टशिखम्, संदष्टभूयिष्ठशिखम् ।

49. धारागृहेषु—धाराभिरुपलक्षितानि गृहाणि तेषु, shower-houses, Cf. चतुर्भित्तिजलस्रावि जलयन्त्रगृहं विदुः—Caritravardhana.

50. स्नानार्द्रमुक्तेषु—स्नानेन आर्द्राः (तृ० तत्पु०) च ते मुक्ताश्च (कर्म०) तेषु—that were unbridled and wet from bath. अनुधूपवासम्—धूपवासाद् धूपवासस्य वा अनु (अव्ययी०). कामो बलं लेभे—the cupid acquired strength. The meaning is that youths became love-inspired at the sight of ladies' hair that were unbridled and wet from bath.

51. आपिञ्जरा—ईषत्पिङ्गलवर्णा a little red, or पीतरक्ता yellow-red. अर्जुनस्य मञ्जरी—sprout of Arjuna tree.

52. दोषाः प्रमृष्टाः—By bringing together mango-blossoms, sweet wine and Pāṭala-flowers, the summer made amends for all its faults—heat etc. which it had made against lovers: सर्वे सन्तापखेदकराः स्वदोषा निरस्ताः । Or, the summer, the cause of all blemishes in lovers' distempers made amends for all its sins by providing fragrant mango-blossoms, sweet wine from sugar-cane and fresh Pāṭala flowers.

53. समये विगाढे (सति) the time of summer having far advanced. तापापनोद० There is a pun on the word पाद which means

(1) feet as well as (2) ray. By the service of his feet the king removes misery of the people as the moon allays heat by her cool rays.

54. विहितोपकार्याम्—विहिता उपकार्या यस्याः (बहु०) ताम्—on whose banks tents were pitched. आनायिभिः—धीवरैः—by fishermen. अपकृष्टनक्राम्—अपकृष्टः नक्रः यस्याः (बहु०) ताम् from which crocodiles were removed.

56. उद्विग्नहंसा—उद्विग्नाः (=भीताः) हंसा यस्याः (बहु०) सा, whereon the swans were frightened by the noise of anklets of young ladies.

57. किरातीम्—A Kirâta woman who held a chowrie over his head.

58. अवरोधैः=अन्तःपुरस्त्रीभिः, by the ladies of the harem.

59. The waters of the Sarayū river washed off collyrium from the eyes of ladies of the harem but in return they gave flush of intoxication to their eyes.

60. क्लेशोत्तरम्—क्लेशः उत्तरः यस्मिन् (कर्मणि) तद् यथा स्यात्तथा, with difficulty. गुरुश्रोणिपयोधरत्वात्—श्रोणयश्च पयोधराश्च श्रोणिपयोधरम् (द्वन्द्व). The singular number is enjoined by the rule of Pāṇini : द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् । गुरुश्रोणि पयोधरं यासां (बहु०) ताः, तासां भावः तत्त्वं तस्मात् on account of heaviness of their hips and breasts.

61. Commentators interpret the verse differently : The women of harem sporting in the water wore Sirīṣa blossoms on their ears which falling into the current of the river moved in a circle and were thus taken for fish in the river. The bigger fish swallow the smaller fish, hence the fear : मत्स्यो मत्स्यमत्तीति भयम् ।

62. छिदुरः—छिद् + कुरच्, on the point of being broken.

63. The poet compares the whirlpool to the deep navel of the ladies, the waves to their eyebrows and the twin Cakravākas to their breasts.

64. As women beat the water to the

voices, the sound resembled the thunder of clouds whereat the peacocks on the banks began to dance out of joy with their plumage erect.

65. Herein the poet likens the silk garments of ladies to moonlight and the waterdrops in the holes of the waistband to the dimmed stars.

66. For दर्पात् some mss. read आरात्, हर्षात्

67. The decoration on the face of young ladies, though it was disordered by water-sport, looked most charming. The commentator Mallinātha adds the following : रम्याणां विकृतिरपि श्रियं तनोति ।

68. नौविमानात्––नौर्विमानमिव (उपमितकर्म०) तस्मात् from his ballon-like boat.

69. भ्राजिष्णुना (भ्राज्+इष्णुच्)=प्रकाशनशीलेन, naturally resplendent. इन्द्रनीलं—sapphire. That is to say, gems are charming to the eye but they look more charming when they are united with a sapphire.

70. काञ्चनशृङ्ग—golden syringes. अद्रिराजः—the Himalayan mountain.

71. आकाशगङ्गा–celestial Ganges. मरुत्वान्—Indra.

72. कुम्भयोनेः—The sage Agastya is described as the son of Mitra and Varuṇa from the womb of the celestial nymph Urvaśī. जैत्राभरणम्—the victorious ornament which was received by Rāma from Agastya. Rāmā. Uttara. 76, 30.

73. तीरोपकार्याम्—the tent pitched on the shore. अपोढ० before he had put on his dress. Some mss read उपोढ for अपोढ.

74. तुल्यपुष्पा० Kuśa was not a greedy person, for to him ornaments and flowers were equal but he was sorry to lose the ornament which was a charm for victory as well as worn by his father.

75. नदीष्णान्—expert in diving.

76. उपात्तम् = गृहीतम् । नूनम् = probably or surely, नूनं वितर्के निश्चये वा ।

77. कोप०—कोपाद् विशेषेण लोहिते अक्षिणी यस्य (बहु०) सः ।

78. समाविद्धाः तरङ्गा एव हस्ता यस्य (बहु०) सः—with his wavy hands. अवपातमग्नः अवपाते मग्नः (सप्तमीतत्पु०)—fallen in a pit.

79. उद्वृत्तनक्रात्—उद्वृत्ता नक्रा यस्मिन् (बहु०) तस्मात्—from the pool wherein the alligators were agitated. कन्याम्—the maiden who was his sister.

80. प्रह्वेष्वनिर्बन्धरुषो हि सन्तः—the wise are not of inexorable anger towards the humble and the lowly.

81. अस्त्रविद्वान्—अस्त्रं विद्वान्—adept in the art of missiles. The genitive is prohibited by the rule :—'न लोकाव्ययनिष्ठाखलर्थतृनाम् ।'

82. कार्यान्तरमानुषस्य विष्णोः— Of Viṣṇu who had assumed human form for assisting Sugrīva and slaying Vālin and Rāvaṇa.

83. कराभिघातो०—कराभिघातेन उत्थितः कन्दुको यस्याः (बहु०) सा—whose ball had gone up by the stroke of her hand. As she was looking towards the ball gone upwards she could see and catch the victorious ornament fallen from the wrist of Kuśa.

84. आजानुविलम्बिना—It is held auspicious to have arms reaching up to the knees.

85. नुदतीम् = परिजिहीर्षन्तीम्—desiring to atone for.

86. Construe संयोजयाम् with आस । समेतबन्धुः—समेताः बन्धवो यस्य (बहु०) सः ।

87. साहचर्याय—धर्मसाहचर्याय for the practice of Dharma together. The kind of marriage for this purpose is called प्राजापत्य । माङ्गल्योर्णा—with a sacred woollen amulet tied around. These auspicious wristlets are worn on auspicious occasions.

88. The alliance was mutually beneficial : Kumuda was no longer afraid of Garuḍa—the Vehicle of Viṣṇu. Kuśa was freed from the fear of serpents.

CANTO XVII

1. काकुत्स्थात्—Kuśa is called काकुत्स्थ from his ancestor ककुत्स्थ। पश्चिमाद् यामिनीयामात्—it is well known that the intellectual faculties gather inspiration from the last quarter of the night. Cf. ब्राह्मे मुहूर्ते उत्थाय चिन्तयेदात्मनो हितम्—Manu.

2. पितृमान्—who was blessed with a good father. The taddhita suffix मतुप् is added to पितृ to denote praise (प्रशंसा).

3. अर्थविदां वरः—has been variously interpreted : (1) the best of sensible people; (2) the best of those conversant with the science of अर्थ (Economics); (3) the best of those who know the meaning of words; कुलविद्यानाम्—the Sciences required by custom to be studied by the members of the royal family.

4. जात्यः—जातौ साधुः—noble.

5. अवधि—√han 'to kill' passive aorist 3rd person, singular.

6. अन्वगात्—It refers to the Satī custom prevailing in ancient and medieval India.

7. The commentator Hemādri quotes from an ancient Smṛti text in appreciation of the Satī custom : तिस्रः कोटयोऽर्धकोटी च यानि रोमाणि मानुषे । तावत्कालं वसेत्स्वर्गे भर्तारं याऽनुगच्छति ॥

8. भर्तुः पश्चिमाम् आज्ञाम्—the last command of their master Kuśa.

9. विमानम् = मण्डपम्—a pavilion. उद्वेदि—with a raised seat.

10. भद्रपीठ = भद्रासन—the auspicious seat. एनम् उपतस्थुः—waited on him or अभ्यषिञ्चन्—sprinkled him with water.

11. A good news, if it is accompanied by music, tends to long prosperity.

12. नीराजनाविधि—the act of waving light. It is said to be fivefold: पञ्च नीराजनं कुर्यात्प्रथमं दीपमालया । द्वितीयं सोदकाब्जेन तृतीयं धौतवाससा ॥ चूताश्वत्थादिपत्रैश्च चतुर्थं परिकीर्तितम् । पञ्चमं प्रणिपातेन साष्टाङ्गेन यथाविधि ॥

13. जैत्रैरथर्वभिः—by Atharvan hymns which could make him victorious over the enemy.

14. The stream of water poured over the head of Atithi is likened to the Ganges falling over the head of lord Śiva. The simile is quite appropriate.

15. प्रवृद्ध इव पर्जन्यः—like a rising cloud. Some read प्रवृष्टः for प्रवृद्धः । That is to say, he was greeted by the bards just as the raining cloud is greeted by the Cātakas.

16. वैद्युतस्य अग्नेः वृष्टिसेकात्—As soon as he took consecration-bath, his lustre increased, just as the lightning increases in lustre when it receives shower from the cloud.

17. स्नातकेभ्यः = गृहस्थेभ्यः to the householders. He gifted riches to the married Brahmins to enable them perform sacrificial rites.

18. The blessings of Brahmins fell short of fruits accruing to him from pious deeds performed in previous births.

19. बन्धच्छेदं स बद्धानाम्—The prisoners are released at the royal consecration of the prince, victory over the enemy and at the birth of heir-apparent. "यौवराज्याभिषेके च परराष्ट्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते quoted by Hemādri and Vallabha.

20. But the reader should note that the caged parrots, set at liberty, are not welcomed among their community which would not associate with them.

21. नेपथ्यग्रहणाय—for investing him with royal robes.

22. प्रसाधकाः—valets. धूपाश्यानकेशान्तम् —धूपेन आश्यानाः केशान्ता यस्य (बहु०) तम्—whose hair had become dry with fumation. केशान्त = hair; 'अन्तशब्दः स्वरूपवाची'—Hemādri. आकल्पसाधनैः—आकल्पस्य (= नेपथ्यस्य) साधनानि (प० तत्पु०) तैः। उपसेदुः—उप+सद्+ लिट्, प्र० बहु०—waited upon him.

23. प्रत्यूपुः—प्रति+वप्+लिट्, प्र० बहु०, adorned. अन्तर्गतस्रजम्—अन्तर्गता स्रक् यस्य (बहु०) तम्—interwoven with garlands.

24. समाप्य = सम्पाद्य, having accomplished. पत्त्रम्—पत्त्ररचनाम्, तिलकम्—

ornamental decoration. विन्यस्तरोचनम्—streaked with yellow pigment. मृगनाभिसुगन्धिना—मृगनाभ्याः शोभनो गन्धोऽस्यास्तीति तेन perfumed with musk.

25. हंसचिह्नदुकूलवान्—हंसश्चिह्नमस्येति हंसचिह्नं, हंसचिह्नं दुकूलमस्यास्तीति तद्वान्—wearing a silk garment with figures of swan woven into it.

26. नेपथ्यदर्शिनः—Decorated with golden ornaments and gems, the King Atithi is likened to a wish-fulfilling (Kalpa) tree which is described as full of golden ornaments. Mount Meru, illumined with the rays of the sun is compared to a gold-framed looking-glass. But most of the commentators think that the reflection of the King's decorated person in the mirror is compared to the reflection of the Kalpa tree in the disc of the newly risen sun on the Mount Meru.

27. राजककुद—signs of royalty, such as umbrella and chawries. आलोक—panegyric of victory. सुधर्मा—court of Indra : 'स्यात्सुधर्मा देवसभा'—Amara. अनवमाम् = अन्यूनाम् not inferior.

28. पैतृकम्—ancestral. उद्घृष्टपादपीठम्—उद्घृष्टं पादपीठं यस्य (बहु०) तत्.

29. मङ्गलायतनम्—the auspicious hall. श्रीवत्सलक्षणम्—of the palace called Śrīvatsa. Construe it with मङ्गलायतनम्। The epithet is applicable also to Viṣṇu; a mark on the breast of Viṣṇu is also called *Śrivatsa.* कौस्तुभ—a celebrated gem obtained at the churning of the ocean and worn by Viṣṇu at his breast.

30. अधिराज्यम्—अधिको राज्ञाम् अधिराजः (प्रादि तत्पु०), तस्य भावः तत्। Cāritravardhana offers a different interpretation. He succeeded to his ancestral throne just after childhood, without passing through the state of a Yuvarāja, like the moon who should become full immediately after the crescent.

31. प्रसन्नमुखरागम्—प्रसन्नः मुखरागः यस्य (ब० व्री०) सः, तम्, whose facial expression was marked with brilliance. Cāritravardhana interprets differently : "ईषद्धासपूर्वं भाषत इति तादृशम्—श्यामं रक्तं प्रसन्नं च तुर्यं

स्वाभाविकम्।" That is to say : who spoke in a manner in which words were preceded by a smile.

32. पुरं क्रममाणः √क्रम् takes Ātmanepada optionally when it is not preceded by a preposition.

It was customary that after the rite of consecration the King should parade on elephant in the capital city of his state. Cf. "अभिषिक्तेन राज्ञा गजमारुह्य पुर्याः प्रदक्षिणा कार्या।"

33. पूर्वराजवियोगौष्म्यम्–पूर्वेषां राज्ञां वियोगेन (जनितम्) औष्म्यम् According to Cāritra-vardhana 'पूर्वराज' refers to Dilīpa and his successors but Hemādri thinks it refers to Kuśa, his immediate predecessor.

But how could the white umbrella that was raised on the head of King Atithi, remove the heat of affliction of the entire world ? The figure of speech is असंगति which is defined as : कार्यकारण योर्भिन्नदेशतायामसङ्गतिः । It conveys the idea that as soon as Atithi ascended the throne the subjects became prosperous and happier than ever before.

34. Luminous bodies — the sun and the fire — attain brilliance gradually. The sun is gentle before it shines fully; the fire is smoky before it bursts into flames. But Atithi, as soon as he ascended the throne, obtained the qualities of an emperor at once and simultaneously.

35. नेत्रैः प्रीतिविशदैः अन्वयुः—followed him with loving eyes, that is to say, they watched him with affectionate and loving glances, as the autumnal nights with bright luminaries watch the polar star.

36. The deities favoured him by their presence in the icons set up for the purpose in the temples of Ayodhyā. Their presence was sought for the protection of people against evil and misfortune.

37. अभिषेकजलप्लुता—अभिषेकजलैः प्लुता (तृ॰तत्पु॰) drenched by the waters of inauguration. वेलान्तम्—समुद्रपर्यन्तम्—as far as the sea-

coast. प्रतापः—valour or prowess constituted of strong army, sound finance and other organs of state.

38. मन्त्राः—counsels. In the fourfold division of society, the intellectual class functioned as the counsellor to the warrior class. The ruler had to depend for his success as much on his arms as on the advice of his preceptor.

39. धर्मस्थसखः—धर्मे तिष्ठन्तीति धर्मस्थाः (उपपदतत्पु०) तेषां सखा (ष० तत्पु०) the friend of the righteous. अर्थि-प्रत्यर्थिनाम्—of plaintiffs and defendants. संशयच्छेद्यान्—which owing to their doubtful nature (संशय) deserved a careful decision (छेद्य). व्यवहारान् ददर्श—looked into the intricate cases of his plaintiffs and defendants: 'व्यवहारान् स्वयं पश्येत् सभ्यैः परिवृतोऽन्वहम् ।' Yājñavalkya.

40. अभिव्यक्त० अभिव्यक्तं सौमनस्यम् (कर्म) तेन निवेदितैः (तृ० तत्पु०)—denoted by his pleasure manifesting itself. पाकाभिमुखैः—पचेलिमैः that were soon to ripen. विज्ञापनाफलैः युयोज–joined them with the fruits of their requests.

41. Distinguish between नभस् (=श्रावण) and नभस्य (=भाद्रपद). The rivers grow in volumes of water in the month of Śrāvaṇa. They attain a greater proportion in the month of Bhādrapada. Similarly, his father had brought prosperity to his subjects but they attained a greater prosperity under his rule. [Note that this translation differs considerably from the translation offered.]

42. He never undid what he did once, but he broke his vow insofar as he re-installed his enemy kings after having rooted them up.

43. मदकारणम्—cause of pride or intoxication. Cf. यौवनं धनसम्पत्तिः प्रभुत्वमविवेकिता । एकैकमप्यनर्थाय किमु यत्र चतुष्टयम् ॥

44. जनितरागासु—जनितः रागः यासाम् (ब० व्री०) तासु—in whom the affection for him was generated. अक्षोभ्यः—unassailable.

45. षड्रिपून्—six internal enemies, viz. काम, क्रोध, लोभ, मोह, मद, अहङ्कार. (The list differs in certain texts). According to

Indian Nīti śāstras the internal enemy is more dangerous tha the external one.

46. निकषे हेमरेखेव—As the streak of gold on the surface a touchstone sticks fast, so did the royal glory, though naturall fickle, stick fast to Atithi.

47. कातर्यम्—politics without bravery is timidity; braver without politics is the conduct of beasts. Therefore, he sough success by resorting to politics and bravery united together.

48. न अदृष्टम् अभवत्—there was nothing he could not se व्यभ्रस्येव नभस्वतः—as the sun can see all when the sky is cloudless.

49. रात्रिन्दिवविभागेषु—रात्रौ च दिवा च (द्वन्द्व), तयोः विभागः (ष० तत्पु०) तेषु विकल्पपराङ्मुखः—विकल्पात् पराङ्मुखः (पं० तत्पु०). political stratagem are threefold : (1) Exclusive, (2) Optional and (3) Collective "कार्याणां नियोगविकल्पसमुच्चया भवन्ति। अनेनैवोपायेन नान्येनेति नियोगः। अनेन वा अन्येन इति विकल्पः। अनेन च इति समुच्चयः।

50. प्रतिदिनं सेव्यमानोऽपि–उपास्यमानोऽपि–though every day debated न भिद्यते—does not leak out.

51. अपसर्प—a spy; "अपसर्पश्चरः स्पशः"—Amara. जजागार— remained awake. Though asleep he was kept awake by mean of his spies who were deputed to move among his friends an foes. Cf. चारांश्च चारयेत्तीर्थे स्वात्मनश्च परस्य च। पाषण्डचादीनविज्ञातानन्योन्यमि तरैरपि—Kāmandaka.

52. According to Manu the king shall have six kinds o forts for defence against the enemy.

द्विषां (रोद्धुः)—Objective Genitive (कर्मणि षष्ठी). It was through sheer habit and not through any fear that he lived in forts The lion lies in a mountain, as a matter of course, not through any fear.

53. भव्यमुख्याः—construed with activities (समारम्भ) it mean 'those that were aimed at prosperity.' Construed with Śāli i means 'containing clusters'. As the Śāli rice becomes ripe i

the interior, not observable from outside, so his policies bore fruits secretly and remained unobserved till fruition.

54. Though powerful he did not proceed by a wrong path, just as the ocean in high flood does not overflow except through the mouth of a river.

55. कामम्—Although he could suppress any disaffection among his subjects he did not create any. Therefore, there was no need for a remedy to be devised.

On the disaffection of subjects see Kauṭilya.

क्षीणाः प्रकृतयो लोभं लुब्धा यान्ति विरागताम् ।
विरक्ता यान्त्यमित्रं वा भर्तारं घ्नन्ति वा स्वयम् ॥

56. The King is advised to go on expedition only against those who are in the reach of his strength and not against those who are equal or superior to him in power. Cf. "समज्यायोभ्यां सन्दधीत हीनेन विगृह्णीयात्"–Kauṭilya.

57. The poet means to say that the distribution of his activities in the sphere of Dharma, Artha and Kāma was proportionate.

58. He placed his friends neither in high rank nor in low position; because those kept in low position are unable to return favours, and those kept in high position act in a hostile way. He put them in an intermediate state.

59. परिच्छिद्य—निश्चित्य—having formed a just estimate. Cf.

यदा मन्येत भावेन हृष्टं पुष्टं बलं स्वकम् ।
परस्य विपरीतं चेत्तदा यायाद्रिपून् प्रति ॥
यदा तु स्यात्परिक्षीणो वाहनेन बलेन च ।
तदासीत प्रयत्नेन शनकैः सान्त्वयन्नरीन् ॥

60. On the importance of treasury see Kāmandaka :

धर्महेतोस्तथार्थाय भृत्यानां रक्षणाय च ।
आपदर्थं च संरक्ष्यः कोशो धर्मवता सदा ॥

61. The King should know the defects of his enemy whil he should conceal his own defects. Cf :

नास्य छिद्रं परो विद्याद् विद्याच्छिद्रं परस्य तु ।
गूहेत्कूर्म इवाङ्गानि रक्षेद्विवरमात्मनः ॥

62. साम्परायिकः—सम्परायम् अर्हति, सम्परायेण जीवति वा । सम्पराय+ठ (=इक)—one who looks upon war as the principle of his life.

63. शक्तित्रयम्—royal power consisting of प्रभाव, उत्साह an मन्त्र ।

64. The merchants wandered at ease over mountains, rivers, and forests as if they were their houses, pleasure-ponds and pleasure-gardens respectively.

65. यथा स्वं षडंशभाक् चक्रे—He took one-sixth of the earnings of his people belonging to different Āśramas and different castes. But this rendering differs from that already stated.

66. रत्नम्, सस्यम्—Singular number is used to denote a genus : जातावेकवचनम् ।

67. षण्मुखविक्रमः—षण्मुखवद् विक्रमो यस्य (बहु०) सः—one who resembled Kārttikeya in valour. षण्णां गुणानां विनियोगज्ञः—one who knew the application of six political expedients, viz. सन्धि, विग्रह, यान, आसन, द्वैध, आश्रय । षण्णां बलानाम्—the sixfold army consisting of मौल, भृत, सुहृत्, क्षौणि, द्विषद् and आटविक ।

68. चत्वारः उपायाः—four strategies, viz. साम, दान, दण्ड, भेद । The eighteen Tīrthas, viz. मन्त्री, पुरोहित, युवराज, सेनापति, द्वारपाल, अन्तर्वेशिक, काराध्यक्ष, कोषाध्यक्ष, अर्थविनियोजक, प्रवेष्ठा, नगराध्यक्ष, कार्यनिर्माणकृत्, धर्माध्यक्ष, सभाध्यक्ष, दण्डपाल, दुर्गपाल, राष्ट्रान्तपाल, अटवीपाल.

69. कूटयुद्ध—fraudulent warfare.

70. गन्धद्विप—an elephant of a superior class, very much feared by other elephants and supposed to emit a peculiar smell of ichor. Cf.

यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः ।
तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहम् ॥

74. दुरितं दर्शनेन घ्नन्—purifying a person of all his impurities by means of his very sight. Cf.

अग्निचित्कपिला सत्री राजा भिक्षुर्महोदधिः ।
दृष्टमात्राः पुनन्त्येते तस्मात्पश्येत्तु नित्यशः ।।

नुदंस्तमः—removing darkness or ignorance. प्रजाः स्वतन्त्रयाञ्चक्रे—he made his subjects independent. But according to translation "he put them under his sway."

75. विपक्षेऽपि गुणा अन्तरं लेभिरे—his merits found access even in the heart of his enemy. The enemies too imbibed his virtues in themselves or the enemies too eulogised his virtues.

76. His aggressive designs against kingly states assumed the shape of a religious interprise. viz., a horse-sacrifice.

78. Lokapālāḥ—guardians of quarters—Indra, Yama, Varuṇa, and Kubera. For adopting similar code of behaviour, his people called him the fifth Lokapāla.

The five gross elements (पञ्च महाभूताः)—earth, water, fire air, ether—i.e. the material constituents of the universe, function for the benefit of Man. The King was called the sixth element inasmuch as he worked for the welfare of his people. The seven Kula-parvatas—Mahendra, Malaya, Sahya, Śuktimān, Ṛkṣa, Vindhya and Pāriyātra are well known for supporting the earth. He was known as the eighth mountain inasmuch as like the seven Kula-Parvatas he supported the earth.

80. He was called धनद = Kubera (though with a differing significance. Kubera is called धनद as he guards wealth (धनं दयति रक्षति). The King was called धनद as he gave (ददौ) wealth to the priests.

81. यादोनाथः—यादसां नाथः (प० तत्पु०) = Varuṇa. पूर्वापेक्षी—having regard for the three first-named, viz. Indra, Yama, Varuṇa, i.e. seeing what they did for him. Or पूर्वापेक्षी = रघुरामादिमहिमाभिज्ञः—having a regard to the predecessors of Atithi's Royal race.

CANTO XVIII

1. Arthapati was the king of Niṣadhas who derive their name from the mountain Niṣadha in Northern Indi Arthapati's daughter was married to Atithi and their son wa named Niṣadha after the name of the country of his materna grandfather.

2. प्रजायै कल्पिष्यमाणेन—who was going to be capable of pro tecting his subjects.

3. निविश्य = उपभुज्य—having enjoyed. शब्दादिसुखम्—the pleasure of sound etc. कौमुद्वतेयः—कुमुद्वत्या अपत्यं पुमान्, कुमुद्वती + ढ = एय्

4. बुभोज–(–भुज् + लिट्, प्र० एक०) पालयामास, protected. पुरार्गलादी भुजः—पुरस्य अर्गला (ष० तत्पु०) पुरार्गला, पुरार्गलावद् दीर्घौ भुजौ यस्य (बहु०) whose arms were as long as the bar of the city-gate.

5. अनलौजाः—अनलस्य ओज इव ओजो यस्य (बहु०) सः—who had th splendour of fire. नलिनाभवक्त्रः—नलिनस्य आभा इव आभा यस्य (बहु०) तत् नलिनाभं वक्त्रं (बहु०) यस्य सः.

6. नभश्चरैः—नभसि चरन्ति (उपपद तत्पु०) इति ते नभश्चराः गन्धर्वादयः तैः गीतयशाः—गीतं यशो यस्य (बहु०) सः—whose fame was sung by th Gandharvas. नभोमासम्—the month of Śrāvaṇa.

7. Construe : धर्मोत्तरः (सः) प्रभवे तस्मै (नभसे) तत् उत्तरकोसला प्रभुत्वं विसृज्य जरसोपदिष्टं मृगैः अजर्यं पुनः अदेहबन्धाय बबन्ध ।

Some commentators read 'तत्प्रभवः' for 'तत् प्रभवे' and take i as a compound word : तस्य (नभसः) प्रभवः (उत्पत्तिस्थानम्) = नलः । Som read मनः for पुनः and construe अजर्यं (सङ्गतं) with मनः।

8. द्विपानामिव पुण्डरीकः—like Puṇḍarīka, the elephant of th south-quarter. आहृतं पुण्डरीकं यया (बहु०) सा । construe with श्री— Lakṣmī holding a white lotus. पितरि शान्ते—when his father wa dead or when his father had abdicated the throne or had gon to the forest for penance.

9. अमोघधन्वा—अमोघं धनुर्यस्य (बहु०) सः, whose bow was neve ineffectual. पुत्रं क्षमां लम्भयित्वा = ग्राहयित्वा—the double accusative i

association with लभ् in the sense of गति is enjoined by गतिबुद्धिप्रत्यवसानार्थ०—Pāṇini 1.4.52.

10. अनीकपदावसानं देवादिनाम=देवानीकम् । व्यश्रूयत—वि+श्रु (कर्मवाच्य) लङ, passive, imperfect, 3rd person, sing.

11. पितृमान्—प्रशस्तपितृकः । The affix मतुप् is added to पितृ in the sense of 'excellence'.

12. Construe : गुणानाम् एकनिधिः यज्वा तयोः पूर्वः आत्मोद्भवे चिरोढां वर्णचतुष्टयस्य धुरं निधाय यजमानलोकं जगाम ।

यजमानलोकम्—यजमानानां लोकम् (ष० तत्पु०), the world of sacrificers, i.e. heaven.

13. वशंवदत्वात्—वशं वदतीति वशंवदः (वश+मुम्+वद्+खच्) तस्य भावः, तत्त्वम्, तस्मात्—on account of his agreeable speech. विविग्नान् = भीतान्—frightened.

14. अहीनगुः—अधिकतेजाः । अहीनद्रविणः—अहीनं बाहुबलं द्रविणं यस्य (बहु०) सः—he who possessed strength of his entire arm. Or, अहीनाम् इनः (ष० तत्पु०) अहीनः, तस्येव बाहुर्द्रविणं (बहु०) सः—he who had the strength of arms as the lord of serpents has in supporting the earth.

15. अन्तरज्ञः—अन्तरं जानातीति (उपपद तत्पु०), who knew the hearts of men. चतुर्भिः उपक्रमैः सामादिभिः उपायैः by four expedients साम, दान, दण्ड, भेद

16. जितपारियात्रम्—जितः पारियात्रः येन (बहु०) सः, तम् । पारियात्र was the name applied to the Western Vindhyas with the Aravelly range.

17. उदारशीलः—उदारं शीलं यस्य (बहु०) सः—of exalted character जितारिपक्षः—जितः अरीणां पक्षः येन (बहु०) सः—who had conquered his enemies. शालीनता—सज्जनता modesty.

18. आत्मसंपन्नम्—बुद्धिसम्पन्नम्—'Endowed with intelligence'. The word आत्मन् is noted by अमरकोष to mean 'intelligence'. अभुङ्क्त-'Enjoyed'. राज्ञां वृत्तम्—'The code of conduct laid down for kings'. उपरुद्धवृत्तम् (like) the life of one imprisoned (उपरुद्ध) सुखोपरोधि 'obstructing, coming in the way of pleasures'.

19. रागबन्धिषु भोगेषु—'In pleasures rousing or exciting passio सौभाग्य..भोग्यम्—'Fit for enjoyment because of the beauty (of th graceful ladies)'. अरतिक्षमापि—'Even though (herself) incapab of enjoyment'. वृथा मत्सरिणी. 'Jealous in vain' (like the dog i the manger). अवितृप्तम् 'unsatisfied'.

20. The name of his son was उन्नाभ in which the word ना 'Naval' is prominent. The poet picks up this word for h varied playful fancies. उद्गतनाभेय:—'with his name quite conspicuous.' अयथारन्ध्र:—'with his hole-like naval looking in realit puffy or uplifted'. पङ्कज...कल्प:—'Very much like (कल्प) विष्णु, wh has a lotus (emerging) from his navel.' कृत्स्नमस्य...मण्डलस्य—'Th central, navel-like figure among the (surrounding) circle o neighbouring kings'.

21. The name of his son is वज्रणाभ:, with its emphasis on th word वज्र meaning 'Thunderbolt, (the weapon of Indra) or diamond'. वज्रधरप्रभाव:—possessed of the power of the wielder o वज्र i.e. Thunderbolt. वज़्राकरपति:—The lord of the earth bedecked by mines of diamonds'.

22. सुकृतो...गते 'when he had gone to heaven, earned by hi by his meritorious deeds? अर्णवान्ता वसुधा—'The earth, ending o the oceans'. उपहार:—'An offering, present'.

23. व्युषिताश्व was the name of the son of शङ्खण । हरिदश्व:—Th sun, so called because the seven horses yoked to his chariot ar greenish (हरित्) in colour. अश्विरूप:—'Having the handsome form of Aśvins, the Vedic twin-gods, known for their beauty o form.' अश्विनोरिव रूपं यस्य स:। उषिता: दिवम् उत्क्षिप्ता: सैनिका: अश्वा: यस्य स:— 'whose soldiers and cavalry-horses rested on sea-shores (whit campaigning)'.

24. व्युषिताश्व propitiated god Śiva, who in काशी is known as (काशी) विश्वेश्वर, and as a result begot a son who was named विश्वसह. विश्वसख:—विश्वस्य सखा, 'a friend of the whole world, a friend of every one.' पातुं सह:—'Able (सह:—क्षम:) to protect the whole

earth.' आत्मज...आत्मा. 'His own self, (now) assuming the form of his own son (आत्मज); . cf. आत्मा वै पुत्रनामासि ।

25. हिरण्याक्षरिपोः वंशे—(हिरण्यनाभ) 'A part or portion of विष्णु, the enemy of हरिण्याक्ष, (who, with his brother हिरण्यकशिपु forced विष्णु to appear in his incarnation of the Man-Lion (नरसिंह) to destroy him. हिरण्यरेताः—'Fire'. सानिलः—अनिलेन सहितः—'In association with wind (अनिल)'.

26. अन्ते वयसि—'In the last stage of life'. पितृणामनृणः—'Became debtless (अनृण), after having paid off the debt that he owed to his fore-fathers, by begetting a son.' Everyon e, born, owes three debts to pay off—to sages, to gods and to manes. He who studies the Vedas, offers sacrifices to gods and begets a son, becomes अनृण (free from debt). cf. ऋषिदेवगणस्वधाभुजां श्रुतयागप्रसवैः स पार्थिवः । अनृणत्वमुपेयिवान् बभौ परिधेर्मुक्त इवोष्णदीधितिः ॥ रघुः VIII. 30. कृती—कृतं सम्पादितमस्यास्तीति—'one who has achieved'. लिप्सुः—लब्धुमिच्छुः, 'Desirous of getting'. A Desiderative noun from लभ्. आजानु...बाहुम् 'One whose arms stretched down upto his knees'. This is looked upon as a sign of good luck and prosperity. वल्कलवान्—'wearer of bark garments'. to signify that he had renounced the world and become a recluse.

27. उत्तर...पत्युः—'of the Lord of उत्तरकोसल country'. "कोसल or कोशल is the name of a country situated, according to the रामायण, along the banks of the सरयू. It was divided into उत्तरकोसल and दक्षिणकोसल. The former is called 'Ganḍa' and it must have, therefore, signified the country of अयोध्या, comprising Ganḍa and Baraitch. अज, दशरथ etc. are said to have ruled over this province. At the time of Rāma's death, his two sons, कुश and लव, reigned respectively at कुशावती in the दक्षिण कोशल in the defiles of the Vindhyas and at श्रावस्ती in the उत्तरकोशल" —Apte's Dictionary. पतङ्ग—'of the ornament of the race of the sun, (पतङ्ग meaning 'the sun'). औरसः पुत्रः—'A legitimate son, born of a woman, married according to religious rites' धर्मपत्नीजः सोमसुतः तस्य—'of him who distilled (सुतः) the soma juice (in sacri-

ficial performances. The root सु means 'to press out, to extract, to distil'. सोम is also an epithet of the moon.

28. The name of the son of हिरण्यनाथ is ब्रह्मिष्ठ. Hence the verbal play on the word. ब्रह्मभूयं—'Absorption or dissolution into ब्रह्म, final emancipation, identity with ब्रह्म.' ब्रह्मिष्ठ 'very learned, pious, thoroughly proficient in Vedas'. आब्रह्म...प्रकाशः—'well-known even as far as the assembly of ब्रह्मन्'.

29. कुला...निभे—'resembling a decorative chaplet of his dynasty.' सुप्रजसि—'Having good offsprings or issues'. शासनाङ्का—'characterised by good rule or government'. विपीडं—विगता पीडा यस्मात् तत्तथा 'without any trouble or torment'. आनन्दजलाविलाक्ष्यः—आनन्दजलेन आविलानि अक्षीणि यासां ताः—'whose eyes were turbid or soiled (आविल) with tears of joy.' ननन्दुः–Rejoiced, delighted.

30. गुरु...कृतात्मा—'who made himself a worthy (पात्र) son by his service to the elders (गुरु). पत्रकृत—'possessed of a clear, distinct (स्पष्ट) form, resembling god विष्णु whose emblem is गरुड the lord of birds (पत्ररथ). पुत्र is the name of the son of ब्रह्मिष्ठ. पुष्कर...नेत्रः 'whose eyes looked like lotus petals (पुष्करपत्र). अग्रसंख्या–'The first or topmost place in reckoning or enumeration (संख्या).

31. वंशस्थितिं—the security or stability of the race. वंशकरेण maintaining the continuity of the family. स्पर्शलौल्यः—"whose desire or passion (लौल्य) for objects of the senses (स्पर्श) has ceased." मघोनः भावी–'wanting to be in future (भावी) a friend of Indra (मघोनः)' त्रिपुष्करेषु. In the three celebrated places of pilgrimage (पुष्करतीर्थ). पुष्कर is the name of one such name in the district of Ajmer. It is also called ब्रह्मक्षेत्र or पुष्करराज and five places of pilgrimages noted including this पुष्कर are–कुरुक्षेत्र, गया, गङ्गा and प्रभास, उपस्पृशन्—स्नानं कुर्वन् 'taking a bath.' त्रिदशत्वं—'The state of god (त्रिदश).

32. प्रभा...रागं—'who, by his lustre, vanquished (the lustre) of पुष्पराग gems'. पौष्यां तिथौ on the day of the full moon in the month of पौष' cf. पुष्ययुक्ता पौर्णमासी पौषी—अमरकोष. तस्मिन् उदिते—'At his rise (to eminence)'. समग्रां पुष्टिं—'Total or complete abundance'

द्वितीये पुष्ये—like a second constellation or asterism, called पुष्य (signifying good luck and prosperity).

33. परिकीर्य—वितीर्य — 'having given away or bestowed'. महेच्छः—'of great aspirations'. जन्मभीरुः—'Apprehensive of the cycle of birth and death'— संसारभीरुः । मनीषिणे....अर्पितात्मा 'who devoted or gave himself over to the wise (मनीषिणे)' जैमिनि. सयोगात्—योगिनः 'From him who was well versed in the system and practice of योग. अजन्मने अकल्पत—'Attained a stage in his spiritual evolution which is marked by no rebirth (अजन्मने)'

34. तत्प्रभवः—'Born of him'. ध्रुवोपमेयः 'Fit to be compared with ध्रुव, a polar star'. This has also a reference to the mythological legend of the great sage ध्रुव, the son of उत्तानपाद, who had two wives, सुरुचि and सुनीति। सुनीति was not his favourite. सुरुचि had a son named उत्तम and सुनीति gave birth to ध्रुव. One day ध्रुव tried, like his elder brother, to take a seat on the lap of his father; but he was treated with contempt both by the king and his favourite wife. The poor child went sobbing to his mother, who told him in consolatory terms that fortune and favour were not attainable without hard exertions. At these words the boy left the paternal roof, retired to the woods, and, though quite a lad, performed such rigorous austerities that he was at last raised by विष्णु to the position of the Polar Star'.—Apte's Dictionary. सत्यसन्धे–सत्यप्रतिज्ञे—सत्या सन्धा यस्य सः—'A man true to his promise or stipulation'. संनमताम्—'of those (enemies) who bowed before him in surrender'. सन्धिः— 'Alliance, peace or treaty of peace, it being one of the six expedients (उपाय) to be used in foreign politics'.

35. दर्शा...प्रियदर्शने—'of a lovely appearance like the moon after the day of the new moon (अमावस्या) has gone by (अत्यय)'. शिशावेव— 'while just a child. मृगा...क्षः—'whose eyes were long like those of the deer.' नृसिंहः—'A veritable lion amongst men'. विपदमवापत्—'sustained the disaster (of death)'. To call him a lion amongst men and describe his eyes as those of the deer is

as inappropriate as reference to his death from a *lion* in the course of hunting, while being called नृसिंह, an incarnation of विष्णु in which *He* killed the dreadful demon हिरण्यकशिपु.

36. अनाथदीनाः—'without a lord and protector and hence distressed or miserable'. ऐकमत्यात् 'unanimously, by common consent or agreement'. साकेतनाथं चकार—'made him the King (lord) of साकेत i.e. the city of अयोध्या.

37. For the Raghu family now with an immature (अप्रौढ) child as the ruling monarch, the poet gives three objects of comparison (उपमेय), the sky with the new moon, the forest with only a lion's cub (शाव) left over and the water of a lake with just a lotus-bud (कुड्मल पुष्कर) on its surface.

39. षड्वर्षदेशीयं—'barely six years old'. राजवीथ्यां—'on the royal road'. अधिहस्ति—'On the elephant.' आधोरणालम्बितम्—"helped, supported by the (elephant's) driver'. अग्र्यवेशम्—'having the best or choicest (अग्र्य) dress'. प्रभुत्वात्—'By reason of his being the master or king'. पितृ...प्रेक्षन्तः. 'Looked upon him with the same respect that they had shown to his father.'

40. कामं—'granted, admitted'. पैतृकस्य 'belonging to, coming or derived from a paternal grandfather.' प्रतिपूरणाय—For fully occupying.' चामीकरपिञ्जरेण 'Reddish yellow, tawny-coloured, on account of the gold (of the throne)' आवृतात्मा—'Magnified, made big, covered'.

41. अधः..तीर्णौ—"suspended down (from the seat on the throne) slightly (किञ्चिदिव), तपनीयपीठं 'The golden (तपनीय) throne'. प्रसिद्धैः मौलिभिः–'Decorated or ornamented crowns (मौलि)' सालक्तकौ—'Painted with the red lac-dye' (अलक्तक).

42. महानीलः—A kind of sapphire, emerald. प्रभावात्— due to (its) lustre, brilliance'. प्रतीतः—well-known', reputed'. युयुजे—'Fitted well'.

43. पर्यन्तः चामरस्य—'of him on whom chowries (चामर) were being waved on both sides (पर्यन्त)., कपोल..पक्षात्— कपोलयोः लोलौ उभौ

काकपक्षौ यस्य—of him whose both side-locks would flutter (लोल) on his cheeks'. विवादः—'utterance, words spoken'. अर्णवानां...चस्खाल 'Did not falter even on the shores of oceans'.

44. निर्वृत्त...शोभे—on which (forehead) loveliness (शोभा) was brought about ('निर्वृत्त' by a band of gold (जाम्बूनद) तिलक—'A decorative mark (put on forehead by ladies to signify unwidowed condition). स्मेरमुखः— With a smiling face'. तेनैव शून्यानि मुखानि—'Faces bereft of it i.e. decorative mark', which was wiped away, as a result of their husbands being slain.'

45. शिरीष...मार्यः—'whose frailty or tenderness was more than that of the शिरीष flower'. खेदं यायात् 'May feel fatigue or exhaustion'. अनुभावात्—'Through majestic might or power'. धुरं बिभरांबभूव—'Supported the Yoke'. The king is always represented as a mighty bull who bears on his shoulders the burden of yoke of the earth, a 'bullock cart'.

46. अक्षरभूमिका—A tablet or a board to write letters of the alphabet (लिपि) upon'. लिपिं गृह्णाति—comprehends or masters the alphabet'. श्रुत...योगात्—'Through contact or association with the elderly men of knowledge (श्रुत). दण्डनीतिः—'science of politics. फलानि उपायुङ्क्त—'utilised the results or benefits' (before actually studying the theory of the science of politics)'.

47. अपर्याप्तनिवेशभागा—'Space for whom for placing (निवेश) (her bosom) was insufficient' प्रौढी...माणा—Awaiting, looking forward to his becoming a full-grown man'. आत...छलेन—'under the pretext of the shade cast on him by the royal umbrella'. The poet has in mind a picture of a young big-breasted lady, attempting to embrace a thin young boy and feeling shy and embarrassed to find, to her discomfiture, that enough space is not to be had on his chest to accommodate her full bosom उपजुगूह 'Embraced'.

48. युगो...वानेन—'Not developing or reaching (अनश्नुवानेन') the resemblance of a yoke (युग) अवद्ध...लाञ्छनेन—'with no characteristic

of a scar (किण) formed on it by (the friction of) bow-string made from the मुर्वा grass'. अस्पृष्ट...त्सरुणा—'without having touched the hilt (त्सरु) of swords.

49. वंश्यगुणाः—'The meritorious characteristics of the (Raghu) family'.आरम्भसूक्ष्माः—'Fine, minute or microscopic in the beginning. लोककान्ताः—'Dearly loved by the people'. प्रथिमानमापुः —'Developed fully, spread'.

50. गुरूणां...करः—'causing or giving no trouble to his teacher (in their task of teaching him). तिस्रः विद्याः—'The three sciences They are त्रयी or the three Vedas, वार्ता 'The Agriculture and दण्डनीति or Politics'. त्रिवर्ग..मूलं 'The basis (मूलं) of the obtainment or acquisition of the threefold objects of life. (त्रिवर्ग) viz. धर्म, अर्थ and काम. पूर्व...पाराः—Thoroughly studied—lit. the other ends of which were sighted (पारंगत) in the previous birth'. स्मरन्निव 'Recollecting, as it were'. Kālidâsa was a believer in पुनर्जन्म । प्रकृतीः —subjects.

51. A fine picture of the boy king as an archer, while learning archery. —उत्तरार्द्धं व्यूह्य 'Spreading out or stretching the upper part of the body (उत्तरार्ध) i.e. the chest.' उन्नद्धचूडः—'The locks of his hair on the head (चूडा) tied in a knot upraised (उन्नद्ध). आञ्चितजानुः—'whose left knee (जानु) is bent'. आकर्ण...धन्वा—'whose bow, with the arrow (fixed on it) is pulled back as far as the ear (आ-कर्ण). व्यरोचत—looked bright and charming'.

52. नेत्र...नीयं मधु—'Veritable wine to be enjoyed with eyes (by the young ladies)'. cf. मधु नवमनास्वादितरसं—शाकुन्तल II. 10. मन...पुष्पं—'A full-blown flower of the tree of Love (मनसिज) राग...प्रवालं—'with its tender sprout (प्रवाल) in the form of passion (राग)'. Youth as the tree of Love shoots out in passion, causing excitement and urge for the enjoyment of women. अकृतकविधि—'which was brought about without resort to any artificial means (अकृतक) i.e. which developed in him automatically in due course'. आकल्पजातं—(youth) which adorned, as with various ornaments or decorations (आकल्प), the entire body (सर्वाङ्गीण).

53. The young king married many daughters of kings, who became the superseded wives (अधिविन्ना) i.e. co-wives, as he, as a king, was supposed to have already married श्री or Royal Glory and the Earth (भू). शुद्ध...कामैः 'wishing pure progeny or offspring (from the king)'. आहृताः 'Brought over, collected. प्रतिकृति...रूपाः—'possessed of the beauty of form, which was more than what was exhibited (संदर्शित) by the female messengers or displayed in paintings (प्रतिकृति)'. प्रथमपरिगृहीते—'Already espoused or married'. अधिविविदुः 'Married after the earlier two wives (the Royal glory (श्री and भू)'.

CANTO XIX

1. अग्नितेजसम्—'Who had the fire's lustre'. स्वे पदे—In his own place (of kingship.) श्रुतवताम् अपश्चिमः—'Foremost among the learned'. पश्चिमे वयसि 'In the last (पश्चिम) stage of life i.e. old age'. नैमिषं 'Name of a sacred forest, celebrated as the residence of certain sages to whom सौति related the महाभारत'. 'यतस्तु निमिषेणेदं निहतं दानवं बलम् । अरण्येऽस्मिस्ततस्तेन नैमिषारण्यसंज्ञितम् ॥, Apte's Dictionary.

2. दीर्घिकाः—'A long or oblong lake, a pond'. तीर्थसलिलेन. 'By the holy water belonging to the sacred place'. अन्तः...कुशैः—'By the कुश grass which concealed or covered the bare ground or floor (भूमि). तल्पं 'Bed'. सौधवासं—'A great mansion, a palace'. विस्मृतः—विस्मृतवान्—'Forgot' ppp used actively. सञ्चिकाय—'collected' Perfect of the root चि with सम् । फलनिःस्पृहः—'with no desire left for the reward (फल).

3. लब्ध...विधौ 'In the act of preserving what is acquired.' खेदं न आप—Got no trouble or worry (खेदं), मेदिनी. 'The earth' भुज..द्विषा '(By his father) who had vanquished his enemies (द्विषः), कल्पिता 'Assigned, meant, designed'. न प्रसाधयितुम्,' Not for improving upon or cleansing (by removing rankling thorns viz. enemies').

4. अभिकः—कामुकः, 'A lewd, lecherous man, a sensualist'. काश्च समाः—'For some years'. अधिकारं वर्तयत् —'carried out the duties of

office'. संनिवेश्य 'Having placed or entrusted'. स्त्रीयौवनः 'who (placed or handed over) his youth at the disposal (विधेय) of women'.

5. कामिनी...चरस्य—'Moving with women as his companions i.e. in the company of women'. मृदङ्ग...वेश्मसु—'In mansions (वेश्मसु) reverberating with the sounds of drums.' उत्तरः उत्सवः—'The next or later festival'. अधिकर्द्धिः—'Possessed of greater wealth or splendour (ऋद्धि).

पूर्व..उत्सवं 'The earlier (पूर्व) festivity full of abundance (ऋद्धि).

6. इन्द्रिया...शून्यं—'Devoid of (the pleasure of) the objects of senses', such as those of the eyes, nose, ears, touch, tongue. शब्दरूपरसगन्धस्पर्शाः. अक्षमः 'unable, intolerant'. अन्तरेव विहरन्—'Amusing or making himself merry inside (अन्तः) (the palace). समुत्सुकाः प्रजाः—'subjects eager or longing (for his sight).न व्यपैक्षत—'showed no consideration, paid no heed'.

7. प्रकृतिकाङ्क्षितं—'Sought or longed for by his subjects ? दर्शनं ददौ—'Gave a sight or glimpse'. गवाक्ष..लम्बिना (with his foot) suspended or hanging down through a hole in the window (गवाक्ष). कल्पितम्. 'Arranged, managed, carried out'.

8. कोमलात्म...रूपितं—'Overspread or adorned (रूषित) with the red lustre (राग) of its own soft or tender nails'. नव...रोहणम्-Developing (a condition of) resemblance (तुला) with a lotus 'enveloped by the (pink) light of the rising sun (नव दिवाकर). कृत-प्रणतयः—Those who bowed or saluted. भेजिरे—'Attended, waited upon (him)'.

9. यौवनो...कमलाः—(ponds) in which the lotuses vibrated (लोल) with the rippling of water splashed by the lofty breasts of graceful women in the prime of youth', गूढ...गृहाः—'which (floods) concealed (गूढ) the secret chambers meant for sexual intercourse (मोहनगृह). व्यगाहत; ;—'Plunged, swam'.

10. A swim in the pleasure-pond removed the black collyrium from the eyes and the red point of the rosy lips, thus restoring their faces to their normal, natural loveliness.सेक...ञ्जनैः-

(Faces) from which the collyrium (अञ्जन) had been washed away by the bath (सेक) in water.' धौत.. धरैः—'On which the red point (राग) is washed away from the pink or rosy (परिपाटल) lips'. अर्पितकान्तिभिः—(Faces) to whom is given back their natural or normal (प्रकृत) beauty''. व्यलोभयन्—'captivated, charmed, allured'.

11. वासितासखः—करिणीसहचरः, 'With female elephants (वासिता) as his companions'. घ्राण...कर्षिणीः—'Drawing or attracting by the smell of wine, so pleasing to the sense of smelling i.e. the nose'. पानभूमिरचनाः—'The structures (रचनाः) as drinking houses (पानभूमि), taverns or inns'. कमलिनी, 'A place abounding in lotuses, a lotus-pond'. पुष्पिता 'Full-blown, flowered'.

12. रहः—'Secretly' साति....कारणं— 'Causing or producing excessive (सातिरेक) intoxication'. मुखासव—'Wine given through mouth'. अभिलेषुः—'Desired, longed for. Perfect of अभि+लष्. बकुल... दोहदः—'Whose craving (for the mouthful of wine from the beloved) was similar to the craving of the Bakula tree'. It is a poetic convention that plants also develop longings like pregnant women, for the fulfilment of which they yearn for a romantic association, very often intimate, with a fair lady. This may look rather queer and fantastic; but recent researches in the field of botany have shown that there is some truth in these fancies of Sanskrit poets. These conventions are summed up in the following verse—

स्त्रीणां स्पर्शात् प्रियङ्गु विकसति बकुलः सीधुगण्डूषसेकात्
पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् ।
मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाता-
च्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात् कर्णिकारः ॥

दोहद—'A longing or a craving of a pregnant woman'.

13. अङ्क....नोचिते—Fit or worthy (उचिते) of turning or tossing about on (his) lap'. अशून्यतां निन्युः—'Filled, fully occupied'. Cf. 'द्वारमशून्यं कुरु ।' हृदयङ्गम—appealing to the heart. वल्लकी—वीणा,

'A lute'. वल्गुवाक् — 'Having a sweet or pleasing voice, sweet-talking'. Cf. प्रियंवदा.

14. कृती—'satisfied, happy (at having achieved)'. कृतमस्यास्ति इति । लोल...वलयः—'with flower wreaths (माल्य) and bracelets set in motion or vibrating (as he was playing on the drum). अभि...लङ्घिनीः—'Making mistakes while in the act of gesticulating (अभिनय)' पार्श्ववर्तिषु—'Being present i.e. sitting about) by the side'. अलज्जयत—put to shame, made them feel ashamed'. The king was playing on the drum, while the girls were dancing and gesticulating to the drum-beat. In this performance they committed lapses in gesticulation, which the king pointed out and thus put these girls to shame in the presence of their dancing masters. Another reason for their feelings of discomfiture may be, as one commentator दिनकर suggests, that their teachers may misunderstand their lapses as due to their excessive erotic involvement with the king. Cf. अभिनयातिलङ्घनेन गुरवोऽस्मान् नृपासक्तचेतसो जानन्तीति तासां लज्जाऽभूदित्यर्थः ।

15. नृत्यविगमे—'At the end of dancing'. खेद...तिलकं '(the face) on which the beauty-spot (तिलक) was soiled'. प्रेम...निलः—'Blowing or exhaling mouth-breaths'. अत्यजीवत्— Lived a life much superior to that of अमरेश्वर इन्द्र and अलकेश्वर कुबेर, the Lord of अलका, (who would rarely have had such a pleasure)'

16. नवेषु..सङ्गिनः—Addicted to ever new (forms and) objects of love's enjoyment (काम्यवस्तुषु) । सावरण...सन्धयः समागमाः— 'Meetings, trusts or appointments, which were arranged either in person (प्रकाश) or through intermediaries (सावरण) सामि...विषयाः—'Objects of enjoyment only half (सामि) enjoyed'.

The king, fed up with the same women and the routine enjoyment in their company, sought variety in the pleasures they offered, by their person or by their accomplishments in song and dance. He, therefore, made assignation with others either openly in person or secretly through a messenger. His usual women, however, surprised him at such meetings by going over at these places in person, on account of which he felt frustrated and half satisfied. The cud, half chewed, had to be vomited. A case of 'Coitus interruptus', as it were.

17. अङ्गुली...तर्जनं भ्रू...'Threatening with (the lifting of) fore-finger, (delicate like a) tender sprout'. वीक्षितं 'Their stars, curved (कुटिल) with the knitting (विभङ्ग) of eyebrows.' मेखलाभिबन्धनं—(The punishment in the form of) tying with girdles'. असकृत्-'More than one time, often, frequent'. वञ्चयन्-'cheating, deceiving'.

18. सुरत...रात्रिषु—'on nights fixed for love's enjoyment. It appears that a sort of time-table was made and certain nights were relegated for sex, for which certain women were fixed ! On those nights, as he stayed behind, with the knowledge of his female messenger gone ahead, he heard the lady's talk of her fears of losing him ! दूतिविदितके दूतीनां विदितं यथा—'The messengers having the knowledge (of his staying behind). निषेदुषा-'By him seated behind (पृष्ठतः)'. A Perfect participle of नि+सद् विप्र..शङ्किनः 'Fearful or suspecting separation (विप्रलम्भ).

19. गृहिणीपरिग्रहात्—'on account of his being seized or captured (परिग्रह) by his wives for sexual pleasure. असुलभासु...लौल्यमेत्य "Feeling eagerness or excitement (लौल्य) for the (company of) dancing girls who became inaccessible (असुलभासु) thereby'. He, therefore, took to painting their pictures on the canvas (आलिखन्). In this attempt also he failed. अङ्गुली....वर्तिकः 'whose painting-brush (वर्तिका) dropped down (सन्न) from the perspiring (क्षरण) fingers'.

20. प्रेम...मत्सरात्---'Through feelings of jealousy for the opponent women (विपक्ष) who prided themselves on the (king's) love for themselves'. आयतात् मदनात् Through increased or intensified desire (for sex). उज्झितरुषः 'who abandoned their resentment (for the king's deception)'. उत्सव... च्छलेन 'under the pretext (छल) of celebrating (विधि) festivals.' Urged by the excitement of love, they arranged various festivities like वसन्तोत्सव,

in which the king's presence was solicited, Thus finding opportunities for love's enjoyment. कृतार्थतां निन्युः—They made the king fulfil their desired object (कृतार्थता) viz. sexual enjoyment.

21. परि...दर्शनेन—'By the sight (of the king) looking charming with (symptoms of) sexual enjoyment' कृत...व्यथाः—'To whom pain was inflicted because of disappointment or frustration in love'. प्राञ्जलिः प्रसादयन्—'Trying to please or conciliate with folded hands'. प्रणयमन्थरः 'slow or dulled in the appetite of love'. Scratches or bruised, observed on the king's person, as so many signs of vigorous sexual enjoyment, had already agonised his beloveds. When he attempted to conciliate them with a show of love for them, he was found limp and lacking in his ardour, which fact also gave them additional pang ! अदुनोत्—'tormented'.

22. स्वप्न—विपक्षं 'who mentioned or uttered the name (कीर्तित) of their rivals (विपक्ष).' प्रच्छदा. बिन्दुभिः—'With drops of tears shed (गलित) inside the bed-sheets (प्रच्छदान्त) क्रोध...विवर्तनैः—'Bv means of tossings and turnings (in bed), in the course of which bangles (वलय) happened to be broken in anger'. अवदन्त्यः एव प्रत्यभैत्सुः—'Reproached or censured him without a word being spoken'. These actions in bed served as a reprimand to him. प्रत्यभैत्सुः 'Censured, abused'. Imperfect from प्रति—भिद्.

23. दूति...दर्शनः—'The way for whom was shown by the female messenger'. क्लृप्त...गृहान् 'To the creeper-bowers wherein flower-beds were made'. अवरोध...त्तरं—'(Intercourse) which for the whole time (उत्तर) was marred by trembling due to the fear of his wives in the harem (अवरोध). परि...रतं—'Indulgence in sexual intercourse with the attendant women'. The lusty, voluptuous monarch did not spare and leave untouched even the lowly maids in attendance on him !

24. लोलुपं—'covetous, greedy'. गोत्रविस्खलितं—'who made a mistake or erred in the mention of the name.' Instead of

addressing the lady, with whom he was at that time, by her own name, he addressed her by the name of another, who was his favourite (वल्लभजन); hence the blunder and consequential sarcastic remark of this lady.

25. उत्थितस्य शयनं—'His bed, as he stood away or left it'. चूर्णबभ्रु—'Tawny or reddish-brown, because of the aromatic powder-like saffron (dropped on it)'. लुलित...कुलं 'overspread with faded or crushed (लुलित) flower-wreaths'. छिन्नमेखलं—'with snapped girdles lying on'. अलकाङ्कितं 'With foot-prints of red lac dye on it'. विभ्रमरतानि—'Sexual enjoyment in its wonderful forms of variations and deviations'. चित्ररतानि. वात्स्यायन in his कामसूत्र (400 A.D.), which probably greatly helped कालिदास, almost as a guide-book in his descriptions of erotic scenes, mentions in his सांप्रयोगिक अधिकरण various forms of love-making in their picturesque poses, such as स्थितरत, अवलम्बितकरत, धैनुक, संघाटक, गोयूथिक, औपरिष्टक, अधोरत under the caption चित्ररतानि. Many of them have also been sculpturally represented in the temples at खजुराहो, कोणार्क, भुवनेश्वर and पुरी.

26. श्लथांशुकैः—'With the covering garments slipping off'. नितम्बिभिः गुणपदैः—'By hips (मेखलागुण-पद) with bullocks (नितम्ब) behind'. लोभ्य...नयनः—'whose eyes were covetously captivated'. न च तथा समाहितः—'Not as attentive (समाहित), as he should have been (तथा)', while in the act of himself painting their feet with red lac dye, he was greatly disturbed and distracted by the sight of the woman's hips and buttocks, from which the garment had dropped down !' Hence the paint was not to his satisfaction, as he could not concentrate.

27. विपरि...धरं—'The lower lip (अधर) turned away'. रशना...रोधि—'The (king's) hand held up or stopped while in the attempt of untying or removing (विघट्टन). विघ्नितेच्छम् 'In which the desire was impeded or hindered'. वधूरतं—His love-making with his women'. मन्मथैन्धनम्—'(served as) fuel to his passion (मन्मथ).'

28. परि...दर्शिनीः—'Observing signs of enjoyment (left on their faces)' नर्मपूर्वं संस्थितः—'Standing behind in amusement or merriment (नर्मन्)., स्मिततया-'By his reflection, pleasing with a smile (on his face)' ह्री मुखी 'With their faces dropping down (निमीलित) in bashfulness'.

29. His beloveds begged of him a farewell kiss, as he left his bed at the end of the night. कण्ठबन्धनं—'(A kiss) in which their delicate hands are wrapped around his neck'. अग्र...पादतलं—'In which on their toes (अग्रपाद) are placed the soles of their feet (पादतल)। चुम्बनं—A kiss of leave-taking or farewell (विसर्ग) at the end of night (निशात्यय)'.

30. अतिशक्रशोभिनं राजवेषं—'His royal costume, surpassing in charm that of इन्द्र even'. पिप्रिये—'was delighted.' Perfect from the root प्री; व्यक्तलक्ष्म—'With its marks manifest'. परिभोगमण्डनं—Decoration of sex enjoyment'.

31. अनवस्थितम्—'Unsteady, fickle' cf. प्रमदास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने। कुमारसम्भव III मित्रकृत्यम् अपदिश्य—Putting up an excuse of a duty to be done for a friend'. पलायनच्छलानि—(your) tricks, deceitful stratagems (to be used) for running away (from us)'. अञ्जसा—तत्त्वतः—Truly, in reality. कचग्रहैः रुरुधुः-Stopped or blocked (him) by seizing his hair (कचग्रह).

32. निर्दय...लसाः योषितः—(His) women dulled (अलस) by the fatigue or exhaustion caused by his pitiless, vigorous love-making (रति). कण्ठमपदिश्य—'pretending (अपदिश्य) to give him a 'कण्ठसूत्र' type of embrace'. कण्ठसूत्र is a kind of a tight embrace in which the woman presses the man with her big breasts before relaxing through fatigue. Also called स्तनालिङ्गन See commentary. पीवर...चन्दनं In which the layer of sandal paste on his bosom was rubbed off by the plump breasts (of the women)' बृहद्भुजान्तरं—'The broad (बृहद्) space between his two arms'. अध्यशेरत—'slept, lay upon. Imperfect from अधि+शी.

33. चार...कथितम् 'Informed by his spylike female messengers'. गूढचारिणं—'Going secretly incognito or disguised'. पुरोगताः—

'Gone ahead of him'. तमोवृतः—'under the cover of darkness, enveloped in darkness'. कुतो वञ्चयिष्यसि—'Why would you cheat us ? कामुकः:—'Lover, lustful, libertine'. चकृषुः—'Pulled, dragged (to their houses)'. Perfect from कृष्.

34. उडुपतेः अर्चिषाम् इव—'Like the rays of the moon (उडुपति). स्पर्शनिर्वृतिम्—'The bliss or ecstacy of the touch (of women)'. रात्रि...परः—'Intent on keeping awake during the night'. दिवाशयः—दिवा शेते इति—'Sleeping during the day'. कुमुदा... रुरोह—'Bore comparison with a lake full of white lilies blooming at night (कुमुद). Even the bodily touch of his women thrilled him !

35. दशन घराः—'With their lower lip tooth-bitten (दशनपीडित). नख...रवः— With their thighs marked with nail-imprints'. शिल्पकार्यः—'The artistes. Women performing dance and music'. Nom. Plural of शिल्पकारी. वेजिताः—'Tormented, troubled'. विजिह्मनयनाः—'With eyes directed (at the king) askance or sideways'. The women artistes had painful lips and laps, due solely to the king's rough handling of them in his lovemaking. Their efforts to play on the flute (वेणु) with the help of lips or the lute held on the lap became agonising; hence their slanting glances at the king, who was solely responsible for their unsatisfactory performance.

36. अङ्ग...श्रयं नृत्यं—'The art of dance comprising three forms viz. आङ्गिक, 'Expressed by bodily actions', वाचिक, 'conveyed through the words of the song' and सात्त्विक 'externally indicating the internal feeling or emotion.' मिथः—'Privately, secretly. उपधाय—'Having imparted or taught'. मित्र...दर्शयन्—'Showing or exhibiting in a performance attended by his friends' (to which experts in dance also were invited).प्रयोग...प्रयोक्तृभिः—'With those who would give a demonstration (bringing out the finer points in the dance)'. संजघर्ष—'competed with the experts', clashed'. Perfect from सम् + घृष्.

37. अंस...स्रजः—'Who wore garlands of कुटज and अर्जुन flowers, hanging down over his shoulders' रागिणः—'covered with

fragrant dust from the नीप or कदम्ब flowers'. प्रमदं...प्रिपु—'On artificial hillocks on which the peacocks felt exuberant with joy (प्रमद).' विहारविभ्रमः—'Gay stroll, pleasure-walk'. Rich men in those days had an artificial mound or hillock built on the extensive premises of their mansions, which served as pleasure resorts on occasions. cf. यस्यास्तीरे निचितशिखरः पेशलैरिन्द्रनीलैः । क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ॥ मेघ० 74.

38. विग्रहात्—'On account of a quarrel or conflict'. शयने...मुखी :—'Who have turned their faces away (from him) in bed'. तत्वरे 'Did not hasten (तत्वरे) to pacify them'. तत्वरे—Perfect from त्वर्. घन....विक्लवाः—'Frightened by the thundering sounds of clouds'. cf. तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विक्लवास्ताः । मेघदूत—३७ विवृत्य—'Having turned round (to face the king). भुजा...विशती :—Entering inside his encircling arms'.

39. कार्तिकीषु यामिनीषु—'On the nights of the month of कार्तिक, (on wintry nights)'. सवि...भाक्—'Resorting to palatial buildings with canopies (वितान) at the toy'. ललिता.. सखः—'Accompanied by lovely or graceful women'. सुरत...चन्द्रिकाम् 'The moonlight which relieved the fatigue caused by the exertions of lovemaking (सुरत). मेघ...विशदां—'Bright and clear, being freed from clouds'.

40. हंस..सैकतं—'The sandy bank, with a row of swans as her girdle (मेखला)'. श्रोणिबिम्बमिव—'Looking) like the rounded bullocks (of a lady)'. विवृण्वतीं—'Showing, displaying, exposing to view'. Pres. Participle of वि+वृ. स्वप्रिया...कारिणीं—'Imitating (अनुकारिणी) the dalliance or amorous gestures of his own beloveds'. The rippling river with its exposed sandy mounds gives to the king the idea of his beloved moving about gracefully, giving a glimpse of her behind. सौध.. वरे :—'Through the lattice or eye-holes of his royal mansion'.

41. मर्मरै :—'Rustling, producing rustling sound'. अगुरुगन्धिभिः—'Scented with the smoke of aguru or aloe incense'. व्यक्त...रशनैः—'showing off the golden girdle (with which they are fastened round the waist)'. हैमनैः निवसनैः—By their garments

(निवसन), fit to be worn in winter (हैमन) आग्रथन...लोलुपं— (The king) who greatly loved or was fond of tying (आग्रथन) and untying (मोक्ष) the knots (of their garments)'. His great pleasure was to dress and undress the ladies. सुमध्यमा:—(Women) with small fine waists (मध्येक्षामा:) जह्रु:—'Attracted, captivated' Perfect of ह्.

42. निवात...गर्भवेश्मसु—'In the inner apartments (of mansions) with their interior windless (निवात) grottos. अर्पित...दृष्टय:—'(winter nights which blinked with steady eyes in the form of lamps'. सर्व...क्षमा:—'(Nights) which made it possible or encouraged the king to indulge in all varieties of sexual intercourse'. As the commentator मल्लिनाथ observes, wintry nights have longer duration and, being cold, prevent exhaustion and consequent perspiration with all the strain of lovemaking! साक्षितां ययु:—'Became witnesses (of the coupling being done before their eyes!)'

43. दक्षिणेन...संभृतं—'Developed by the southern breeze' (coming from the मलय mountain, covered with sandal trees). सपल्लवं चूतकुसुमं—'The mango-blossom enveloped in tender sprouts or leaves'. The sprouting of mango-blossoms heralds the advent of spring and gives great joy to the lovers. cf. आताम्रहरितपाण्डुर जीवितसर्वस्व वसन्तमासस्य । दृष्टोऽसि चूतकोरक ऋतुमङ्गल त्वां प्रसादयामि । शाकुंतल VI. अव.. अङ्गना:—'Ladies 'who discarded or shook off their disputes (with the king)' उरु...वियोगं—'(The king), separation from whom was extremely unbearable (दुरुत्सह), अन्वनैषु:—'conciliated, pacified'. Aorist from अनु+नी.

44. ता: अधिरोप्य—'Having planted or placed them over his lap'. परि...दोलया 'With the swing (दोला) propelled or moved (अपविद्ध) by the attendants'. मुक्तरज्जु प्रेङ्खयन्—'Swinging with the (the grip on) the ropes left off.' भयच्छलात् 'under the pretext of the fear (of falling off from the swing)'. This was just an excuse for them to clasp the king by throwing their arms round

the king's neck (कण्ठबन्धन)—and holding him tight (निविड) in embrace.

45. पयोधर...चन्दनै:—'With layers of sandal paste applied to their breasts (पयोधर—lit. Milk-containers)'. मौक्तिकभूषणै:—With charming decorations formed by woven strings of pearls'. श्रोणि... मेखलै:—'with jewelled waist-bands hanging over bullocks'. ग्रीष्म... विधिभि:—By means of the attire they wore as proper for the summer season'. तं सिषेविरे—'Attended upon him'. Perfect from सेव्.

46. लग्न...सहकारं—'In which mango-blossom (सहकार) was brewed,. रक्त...समागमं—'which was mixed with the (juice of) red पाटल flowers.' आसव—spirituous liquor'. चित्तयोनि:—'The lustful feeling, passion, lit. mind-born'. मधु... कृश: —'Gone weak or feeble on account of the disappearance of the season of spring (मधु) (? पुन...अभवत्—Became fresh again ? पपौ—'Drank'. Perfect from पा—'to drink'. 'With liquor, his libido increased all the mode'.

47. अन्यविमुख:—'Turning his face away (विमुख) from any other duty'. इन्द्रिय... निर्विशन्—'Enjoying the pleasures of senses viz. the eyes, ears, nose, tongue and skin'. अनङ्गवाहित:—'carried away by passion, lit. the Body-less god of Love'. आत्म ऋतून् 'Seasons as indicated by their own characteristic symptoms' अत्यवाहयत्—'Passed, allowed to go'.

48. प्रमत्तं...तं—Though he was so negligent, swerving from (his legitimate duty cf. कश्चित् कान्ताविरहगुरुणा स्वाधिकारात् प्रमत्त: । मेघदूत, 1. प्रभावत:—'Because of his regal power, majestic glory. आक्रमितुं—To attack, to overpower'. न शेकु:—'Were not able', शेकु:—Perfect from शक्, 'to be able.' रति...आमय:—Disease (आमय) produced or caused by his passion for sexual pleasures (रति). दक्ष...चन्द्रमिव 'Like the curse of दक्ष pronounced by him on the moon'. A reference to a mythological episode. "दक्ष (प्रजापति had twenty-seven daughters, bearing names of the twenty-seven constellations, who were given in marriage by him to the Moon (चन्द्र). He was, however, more fond of the fourth wife रोहिणी, with whom he used to pass more days than what was stipulated. The other wives complained of this to their father दक्ष, who admoni-

shed चन्द्र and enjoined upon him to pay equal attention to all his wives, without favouritism. The reprimand, however, had no effect and hence दक्ष cursed him that he would be childless and would suffer from consumption. This greatly affected the growth of plants and medicinal herbs. Therefore, the gods pleaded with दक्ष to relent and reconsider. Accordingly दक्ष ordained the fortnightly waxing and waning for the moon !" अक्षिणोत्—'Diminished, caused to waste away, reduced'. Imperfect from क्षि.

49. भिषजाम् अनाश्रवः—'Not listening (अनाश्रव) to the (advice of the physicians'. दृष्टदोषं सङ्गवस्तु 'The things of attachment or addiction, evil reactions or repercussions of which have been noticed (दृष्टदोष) स्वादुभिः—हृतः—'Lured or tempted by sweet or pleasurable objects'. दुःखं निवार्यते—'Is curbed or restrained with great difficulty (दुःखं) from them (ततः)'

50. पाण्डुवदना—'With a face (become) pale (पाण्डु). अल्पभूषणा 'With very few decorations. साव...गमना 'With a gait (गमन) dependant on support (सावलम्ब). मृदुस्वना 'With a voice (that had become) soft.' राज...परिहानिः—'Bodily reduction or thinness, because of pulmonary consumption, 'Consumption of the Moon'. काम...वस्थया तुलाम् आययौ—'Reached the stage of comparison or similarity (तुला) with the condition (समवस्था) of a lovesick (कामयान) person'. cf. यादृशी कामयमानानाम् अवस्था श्रूयते तादृशीं तव पश्यामि । अनुदिवसं खलु परिहीयसे अङ्गैः । शाकुन्तल III.

51. क्षया राज्ञि—'The king affected or afflicted by consumption पश्चिम...व्योम—' (The family of Raghu became) like the sky with the moon left in his last (पश्चिम) digit'. वा = इव. 'वा' शब्दः इवार्थे. पङ्कपल्वलं —'Like a pond or puddle in summer (घर्म) with only mud (पङ्क) staying at the bottom.' वामना...भाजनम् '(like) a lamp receptable (भाजन) with its dwindling (वामन) flame.

52. वाढम्—'Very surely'. (सत्यमेव). दिवसेषु 'During these days V.L. एषु दिवसेषु is preferable. पुत्र...साधयति—'Practises or performs some religious rites (कर्म). आदर्शितरुजः—'Not (wishing) to expose to

view the king's disease (रुज्). (अघ...प्रजाः—'(His) subjects who were suspecting or apprehending evil or something disastrous. शश्वदूचुः—'Often said or affirmed'. Perfect from वच्.

53. अनेक...सखः—'Having many women as his close companions i.e. wives'. पावनीं...लोक्य 'Not looking forward to obtaining any offspring (that would continue the family-line) and that would free and purify the ancestors (पावनी)' वैद्य...गदं—'The disease that defeated or overpowered the efforts of his physicians'. प्रदीप इव वायुं—'Like a lamp (that cannot resist) a gust of wind न अत्यगात्- 'could not overcome'. Imperfect from 'अति + गम्'.

54. पश्चिम...सङ्गता-: (Ministers) meeting to consult) with (संगताः) the Priest of the family (पुरोधसा) having knowledge of the last (पश्चिम) sacrificial rites (ऋतु), रोगशान्तिम् अपदिश्य-'Putting up the excuse of performing pacificatory religious rites for curing the disease'. गृहोपवने—'In the palace-park'. संभृते गूढम् आदधुः—'Laid him secretly (गूढं) on the fire (शिखिनि) when it was fully ablaze (संभृते).'

55. कृतसंग्रहैः तैः—'By these (ministers) who immediately (आशु) collected together (संग्रह) the chief dignitaries among the (king's) subjects'. साधु...लक्षणा—(The Chief queen) whose auspicious signs and symptoms of pregnancy were well (साधु) noticed (by them)'. सहधर्मचारिणी—'His wife (Queen) (legally and religiously married to him)'. नरा...प्रत्यपद्यत—'took over or accepted the royal glory (of the office)'.

56. तथाविध...शोकात्— 'On account of sorrow caused by the death (विपत्ति) of such a king (तथाविध) प्रथमा...गर्भः—'Her foetus which was at first (प्रथम) heated (by tears). कनकमुखोज्झितेन—'Thrown out from the mouths of golden jars'. शिशिरेण...विधिना—'By the cool waters (poured) during the coronation rites done in conformity with the tradition of the Raghu family'. निर्वापितः—'Was cooled down'. ppp. of the causal form of निस्वा.

57. प्रसव...भावार्थं—'For the welfare or prosperity (भावार्थं) of the subjects who were eagerly looking forward to the time of her child to birth (प्रसवसमय)' अन्तर्गूढं—'Hidden or concealed within'. Like a lamp placed on threshold, this adjective goes both with गर्भं and क्षिति. क्षिति...मुष्टि—Like the handful (मुष्टि) of seeds sown in the month of श्रावण (नभस्), हेमासनस्था 'seated on the golden throne'. अव्या...ज्ञा—whose commands were never opposed or refuted'. मौलैः—सार्धं—'In consultation with the hereditary, (मौलैः) old and experienced ministers' राज्यम् अशिषत्—'governed the kingdom of her husband)'.

A widow on the throne! Such is the tragic end of the illustrious Race of the Raghus! But she is pregnant. She ascends the throne as regent on behalf of her unborn son. Thus the poem abruptly ends on this note of hope.

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